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London, February 15—Musical activity is gradually speeding up toward the momentum which in society parlance is described as a "whirl". February is half gone; then March, then April and the "season" will be upon us. The social whirl is promising to be the swiftest since the war, and the musical whirl will try to keep the pace. For London is looking forward to a Spring such as it has not seen in many years. The British Empire Exhibition—a world's fair in everything but name—will open on the Wembley fields in May. The builders are already busy on the grounds, and the anticipation of the stream of visitors from every part of the globe, hotel proprietors are joyfully raising their rates.

Musicians, too, will flock hither in untold numbers, for not only Britain but also the world will lend them their ears. Managers tell me that every night in every hall from April to July is taken, and most of the afternoons as well.

Indeed, they are busy every night and most afternoons even now. Now and again there is an in-between recital at half past five, and the latest innovation is the "Twelve o'clocks" at Aeolian Hall, at which classical chamber music with occasional light entr'actes are served to un-lunched audiences.

MUSICAL MALNUTRITION.

It cannot be denied that the classics, if properly played, are beneficial on an empty stomach as well as a full one, and London can do with considerably more of them than it gets. In comparison with Berlin, for instance, where the great and choice classics are the daily fare, I consider that the British capital suffers from musical malnutrition, with anemia as the inevitable result.

The great classic and romantic works of the eighteenth and nineteenth centuries being mostly handicapped by their German nationality, were during the war very largely replaced by "allied" music of very old or very recent date; and the old balance has by no means been restored. Bach, being regarded as a composer of "old music," has profited by the change, but Beethoven, Schubert, Schumann and Brahms have decidedly lost caste. There are plenty of intelligent people in London, who consider themselves too blasé to listen to Beethoven.

Now, there is no great composition so hackneyed but that a really fine performance of it is always justified. Is not the antipathy to Beethoven and Brahms on the part of the young intellectuals largely the fault of poor performances? The greater the wonder to me that these same people will listen with apparent delight to the most wretched attempts at Byrd, Dowland or Purcell—early classics whose inherent monotony to modern ears, accustomed to constant changes of key, make highly finished and rhythmic performances even more indispensable.

THE "OLD MUSIC" CRAZE.

The craze for this old music is, it seems, still in the ascendant. Nearly every song recital begins with a group of the old English writers, many a piano recital as well. There are concerts of old vocal music by Dorothy Silk, of old harpsichord music by Harold Craxton, and so forth. The Beggars' Opera has given a filip to the dramatic side of the revival, and there has been founded an Arne Society of amateurs to revive the "operas" of that ancient gentleman. I attended a performance of the Judgment of Paris in a Chelsea hall, of which the less said the better. The wonderful part of it to me was the seriousness of a large and even "distinguished" audience. Is this tolerance or snobbery?

Two recent orchestral concerts were distinguished by the absence of British music from their programs, the sixth concert of The London Symphony Orchestra under Wilhelm Furtwängler, as guest, and the fourth of Sir Thomas Beecham's concerts in Queen's Hall. Furtwängler, though the criticism of his first appearance (with the Royal Philharmonic) were equivocal, drew a capacity audience, and it did one good to see the old hall filled after the disheartening gaps of recent times. Was it the "distinguished foreigner" that drew the crowd, or the German program?—Beethoven's C minor, preceded by the Freischütz overture, Strauss' Heldenleben, and the Meistersinger prelude. The Beethoven and the Wagner got the biggest "hand," though I thought Heldenleben—except for some deficiencies at the close, owing to the fatigue of the players—the most remarkable item. Strauss' later and longer works as yet lack the appeal here that the earlier and shorter ones have.

There is no doubt that Furtwängler got the maximum out of the orchestra. I for one have never heard them play with such tension and abandon. But Furtwängler, in his passion for big climaxes, in his increasing love for

romantic pathos in slow movements, is in danger of "slipping over"—to use a vulgar phrase—on both sides. Especially in the symphony was this apparent; there were ritardandi and crescendi (and Furtwängler is a past master in the way he makes them) that dangerously skirted the boundaries of good taste. I had not noticed this tendency of Furtwängler's in Berlin, and it may be that this "putting it on thick" is an extra effort at thawing out the British temperament. If that is so, it was triumphantly successful with the public, for the enthusiasm ran in tempests.

If Sir Thomas Beecham's program had been calculated as an antidote to this Germanism, it could hardly have

Sir Thomas is especially famous for his Mozart. I am curious to hear it. Till then: judgment reserved!

FRENCH ELEMENT DECLINING.

Generally speaking, the modern French element seems to be on the decline, although Debussy and Ravel still appear here and there on orchestral programs. Besides Debussy's *Iberia*, conducted by Beecham, we have had Ravel's *Rhapsodie Espagnole* and the popular *Pavane* arranged for orchestra, Dukas' ever popular *Apprenti Sorcier* and two charming *Aubades* by Lalo conducted by Sir Henry Wood. At the seventh Queen's Hall Orchestra concert he introduced, as a novelty, a German composition, long known elsewhere, namely, Max Reger's *Romantic Suite*, opus 125. At another concert he accompanied a singer of agreeable vocal gifts, Lily Zacherin, in the first English performances of Mahler's *Kindertotenlieder*, which seemed to make quite a profound impression, with their bitter and almost unrelied tragedy and the fine imagery of their orchestral background. At still another soloist's concert he gave, with Leslie England, a pianist with considerable following, the rarely heard *Les Djinns* of César Franck, and the C minor concerto of Delius. A more versatile and enterprising conductor than Sir Henry could hardly be imagined and London owes most of its acquaintance with modern music to him.

DELUS' MUSIC TO HASSAN.

Delius, by the way, of all English composers, has been rather frequently played. For one thing, one may hear any day of the week his incidental music to James Elroy Flecker's play, *Hassan, at His Majesty's Theater*. The fanciful story of the confectioner of Bagdad, and how he came to take the golden road to Samarkand, in the most poetic, atmospheric and pictorially alluring production to be seen on the London stage, and the sold-out houses to which it plays would seem to be a compliment to the London playgoers' taste.

It combines fantasy and reality in nicely adjusted measure with a kind of sentimental poetic philosophy which allows every man to draw from it what he likes. It treats in charming verses of the latent spirit of adventure and the idealism that lives in the breast of mere man. Delius' music celebrates this in a swelling choral apotheosis at the end; and he catches the Oriental color, the magic of the Oriental night and the sinister accents of Oriental cruelty, in an unpretentious, frankly melodious, richly woven orchestral style that rarely cloy. It is a pity that the audience is not sufficiently appreciative of this altogether superior incidental music to stop its conversation. On the opening night the music was conducted by Eugene Goossens; after that the performance sank to "incidental" quality.

It is indisputable that in sheer quality, nobility of content and delivery, Delius' music stands head and shoulders above almost all of his British contemporaries. Perhaps it is too personal, too elusive to

(Continued on page 26)

New Musical Organizations Incorporated

The Music Association and the Music Contests League were both incorporated in New York State last week. The petitioners for incorporation included Otto H. Kahn, William O. Breed, W. Fellowes Morgan, Paul D. Cravath, Ralph Jonas, William H. Johns, Martin Conboy, Isabel Lowden, George Cromwell, W. Rodman Fay, Eugene Allen Noble, Ray Palmer, James R. Murphy, Arthur S. Somers, Mrs. Clarence Dickinson, William Leo Mulry, Raymond Rogers, Jeremiah Wood, Edwin G. Forster and Joseph O. Walsh.

The purpose of the Music Association of America is stated to be "the development of wider appreciation of good music, higher standards of musicianship, and to bring all people in closer bonds of fellowship and understanding; to promote musical arts, encourage native genius, preserve the folk songs of other lands and to engage in other musical activities".

The Music Contests League aims to "promote and develop, through friendly musical contests, a greater interest in good music." It is understood that the aim of the incorporators is to extend throughout the nation the music contests which are now held in connection with New York Music Week.

New American Sonata Heard in Rome

Rome, January 31—Randall Thompson, one of the fellowship scholars in the American Academy of Rome, recently completed a sonata for piano, which was played in Rome by the pianist, Marcella Lanteray. The work is said to have made an excellent impression. It is not in impressionistic style but conceived on broad lines with the motto theme turning up in all three movements.

Seidel an American Citizen

Toscha Seidel became a full fledged American citizen last week, when he received his final citizenship papers.



FRANK CUTHBERT.

Among the splendid artists before the public today stands an American singer, Frank Cuthbert, the possessor of an unusual voice and personality. He is a native of Pennsylvania, still in the twenties, and came to New York in 1922 as bass soloist at St. Bartholomew's Church, which position he now holds. Although he has been singing professionally less than two years, his work in oratorio alone has established him as one of the most accomplished among the basses of the country. This is attested by many appearances and reappearances in concert and recital and he has made a name for himself through his many festival engagements.

been better chosen, for even the Tannhäuser overture and Venusberg music (which in Germany has been relegated to the beer gardens) was hardly German, as he played it. Debussy's second *Iberia* suite followed, and then, after Josef Hofmann's truly Chopinesque playing of the E minor concerto, came Tchaikovsky's *Manfred* symphony, toward the end of which people began to file out to catch their trains. It was frankly not a performance to reconcile one to the symphony's interminable performances.

One perceives, as a program-maker Sir Thomas is unique, but not alluring. As a conductor—well, with due respect to older and wiser British colleagues, I cannot share their enthusiasm. I find him much more fascinating to watch (for a while) than to listen to. He performs every athletic motion conceivable: he boxes, swings clubs, swims—even skates, for his legs are not quiet half a minute at a stretch. He has a way of plunging out at the players, of cutting them off with violent strokes of his right, of triumphantly demonstrating cues with his left, pulling out entries like recalcitrant objects. "There now—didn't I know there was a horn motif in there?" he seems to say. "Come out, you cymbals; I know, you didn't want to." And they always come. It seems more wonderful than it is.

THE CENTENARY OF BEDRICH SMETANA

March 2, 1824—May 12, 1884

THE LIFE STORY OF THE FATHER OF BOHEMIAN MUSIC

By Waldemar Rieck

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BEDRICH SMETANA was born on March 2, 1824, in Leitomischl, Bohemia, which was once a province of the former Austro-Hungarian Empire and is now a part of what is at present the Republic of Czechoslovakia. His father, a wealthy brewer, who was fond of music, attended to his early musical education. He was taught the



BEDRICH SMETANA.
(From a photograph)

violin as well as the piano. His first appearance in public was at the early age of six and a half, as a pianist, at an entertainment given on October 4, 1830, in honor of the name day of Emperor Francis I of Austria (1768-1835). As a virtuoso pianist he soon became the pet of the women of the Bohemian aristocracy. He was educated in German schools at Neuhaus, Igau and Deutschbrod from 1831-1839. In Neuhaus he studied music under the organist Ikaev. When he was fifteen years old, he entered the Gymnasium at Prague. Here he began composing dance music, in which he became so engrossed that he neglected his other studies.

His father then sent him to Pilsen to finish his general education under the direction of a cousin, Josef Franz Smetana, a scholar, historian and priest, who persuaded Bedrich's father to allow his son to follow music as a life work, as he recognized his unusual talent. Smetana returned to Prague in October, 1843, and earned his living by giving piano lessons, his father having refused to support him.

In spite of his ability as a virtuoso, he had a struggle for existence, but was fortunate in having friends who encouraged and helped him. He studied composition and theory under the blind composer, Josef Proksch (1794-1864), and at the same time was the teacher, for four years, of Count Leopold von Thun (1811-1888). In 1847 he went on a concert tour in order to raise funds to establish a music school, so that he could be independent and marry. The pecuniary result of this tour was a failure, but it did not, however, prevent him from establishing a school at Prague in 1848, where on August 27, 1848, he married the pianist Katharina Otilie Kolar (1827-1859), and his important works reflect the influence of his happiness with her.

In 1850, through Proksch, he was made concertmaster to the former Emperor of Austria, Ferdinand I (1793-1875), who had abdicated December 2, 1848, in favor of his cousin, the late Franz Joseph I (1830-1916), Emperor of Austria. In 1853, he composed a Triumphsymphonie in E major, for the wedding of Emperor Franz Joseph, the chief motive of this symphony being adapted from the Austrian National Hymn. Upon the death of his eldest daughter, Friederike, in 1855, when she was four years old, he composed the beautiful trio in G minor for piano, violin and cello.

GOES TO SWEDEN.

In 1856 he was advised by the pianist, Alexander Dreyck (1818-1869), to go to Sweden, where he went in the fall of that year, settling there the following year, at Gothenburg, with his whole family. Here he became conductor of the Harmoniska Sällskapet. In 1856 he accepted the directorship of the Philharmonic Society of Gothenburg. In this position, which he held until 1861, he won the admiration of the music loving public. His wife's suffering from ill health determined Smetana to return to Bohemia, but she died on the trip, at Dresden on April 19, 1859. In the winter he returned to Gothenburg and in the following year to Bohemia, marrying in July of that year Barbara Ferdinandji, who returned with him to Sweden. In 1861 his second wife's homesickness and the announcement of the plan to build a Czech theatre at Prague hastened his return to his native country. He left Gothenburg in May of that year. Meeting with disappointments upon his return, he turned to concerts, making a successful tour through Germany and Holland during 1861 and 1862. The first attempts to introduce nationalism in Bohemian music were made with the founding of an art society, the Umelecká Beseda (1863). Smetana had charge of the musical section. He was also conductor from 1863 to 1865 of the Hlahol singing society,

organized in 1862. On September 1, 1863, he opened another school of music, in conjunction with Ferdinand Heller.

BRANIBORI ČECHÁČH HIS FIRST OPERA.

It was in April, 1863, that he finished his first opera, Branibori Čecháčh (The Brandenburgers in Bohemia), libretto by Karl Sabina (1811-1877). The text, improbable and ridiculous, was very unsatisfactory. The work was not performed until January 5, 1866. Although it was not the first opera by a Bohemian composer to be given at the National Theater of Prague, it was the first opera that was truly national in spirit as well as in words. Smetana, in instituting some of the reforms brought about by Wagner, earned the reproach of trying to make Bohemian music Wagnerian. Although an enthusiastic adherent of Berlioz, Liszt and Wagner, there is individuality and nationalism in his music. Throughout his life he was devoted to the exploitation with vigorous originality of the national music of Bohemia.

PRODANÁ NEVESTA—THE BARTERED BRIDE.

In his next work for the stage Prodaná Nevesta (Die Verkaufte Braut; The Bartered Bride), an opera of life in Bohemia, most original in style, he shows that the common people of his home land are not necessarily rude and coarse. The Libretto of this comic opera in three acts was written by Karl Sabina (1811-1877). The story in brief is this: Hans, who is in the employ of Kruschina, a wealthy farmer, is in love with his daughter, Marie, Kathinka, her mother, is in favor of the marriage, but Kruschina is determined that Marie shall marry Wenzel, the son of his old friend Micha. Marie objects to the arrangement. Through the marriage broker Kezal, Hans is offered three hundred crowns to abandon his claim. Hans agrees, stipulating that the agreement shall read that Marie "shall marry only a son of Micha." Marie is grieved, for her lover is remarkably joyous over the transaction. When Micha and his wife, Agnes, arrive, Hans reveals himself as their long-lost eldest son and thus wins his bride and the three hundred crowns.

The first performance of the work was at the National Theater, Prague, on May 30, 1866. The success of this work led to his appointment as conductor of the National Theater—at small wages—and also resulted in making many enemies and enviers for him. The famous overture was first performed in New York City on November 12, 1887. The lyric parts of this opera (originally in two acts) were connected by spoken dialogue, but when given at St. Petersburg in January, 1871, revisions were made, changing it to a three-act opera with recitations in place of the dialogue. The one hundredth performance of the opera was celebrated on May 5, 1882. Its fame really dates from the production at the Vienna Music Festival in June, 1892. Since then it has found its way into the repertory of nearly every German opera house. The first London production was at Drury Lane on June 26, 1895, when it was given by the Ducal Company of Saxe-Coburg and Gotha. On January 24, 1907, it was given at Covent Garden, London.

FIRST AMERICAN PERFORMANCE.

The first American performance was at the Metropolitan Opera House, New York, February 19, 1909, under the direction of Gustav Mahler, with the following cast: Robert Blass, Kruschina; Marie Mattfeld, Kathinka; Emmy Deschin, Marie; Adolf Muehlmann, Micha; Henrietta Wakefield, Agnes; Albert Reiss, Wenzel; Carl Jörn, Hans; Adam Didur, Kezal.

DALIBOR AND LIBUŠE.

Dalibor, a serious opera in three acts, text by Josef Wenzig (1807-1876), was performed for the first time on May

16, 1868, at the National Theater, Prague, under the direction of the composer.

In 1869 he was influential in founding a dramatic school for the Bohemian Theater at Prague and in 1873 became its director. During this period he composed two more operas. The first was Libuse (Libussa), libretto by Josef Wenzig. Although finished in 1872, the overture was first



BEDRICH SMETANA.
Bust by J. Václav Myslök.

heard in concerts in 1875 and the opera in its entirety not until June 11, 1881. This work won the prize of one thousand gulden offered by the society for the building of a Bohemian National Theater for the best serious opera. At the dedication of the new theater, at which the Crown Prince Rudolph (1858-1889), of Austria, was present, the composer sat in the director's box, but heard not a sound, as he had grown stone deaf. The opera extols the marriage of Libuse and Przemysl. The close of the first act was very impressive. In September of that year the theater was destroyed by fire. It was restored in a short time through the sacrifices of the Bohemian people, Smetana helping by directing his prelude to Libuse. This was his last public appearance as a conductor. During 1873 he shared with Slansky, the conducting of the concerts of the Philharmonie.

Dvěnov (Two Widows).

The libretto of his fifth opera, Dvěnov (Two Widows), was founded on a French comedy by Mallefille and was (Continued on page 48)



THE NATIONAL THEATER, PRAGUE, 1868.
Here the Smetana operas were first produced.

THE BACKGROUND OF MUSIC

By Will Durant

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TWO things distinguish modern civilization from the culture of medieval Europe and classical antiquity; and these two are themselves distinct and almost contrary—machinery and music. Music is the characteristic achievement of modern art, as sculpture characterized the art of Greece, architecture the art of the Middle Ages, and painting the art of the Renaissance; it developed step by step with the growth of mechanism and science, and reached, in Bach and Beethoven, a degree of perfection as far beyond the simple lyre and melodies of Greece as the machines of modern industry surpass the tentative mechanisms of Hiero and Archimedes.

The future is the battlefield on which music and machinery must wage the war that will decide which of them shall dominate life and remould it in its image. But behind this antagonism there is a certain harmony, as of tool and desire, instrument and will; an organic unity in which each force is indispensable to the other—the force that moulds into music the mute chaos of reality, and the mechanism that lends itself as servant to the conscious will. Since the days when Stradivarius and Guarnerius made Cremona murmur with their violins, the development of music has moved in concord with the growth of constructive ingenuity and mechanical genius. Every instrument in an orchestra is a machine, more delicate by far than the ponderous and clanging mechanisms that litter our lives and fill our factories; every instrument a survival of countless forms that competed for the privilege of expressing the human soul. The piano, that was once a modest clavichord of four feeble octaves, grew in Mozart's day to five octaves, in Beethoven's day to six, in our day to seven; and the damper pedal which gave the pianoforte its name, doubled the expressiveness of the instrument. The sudden crescendo in the development of modern music was largely due to the improvement of musical instruments; here, too, apparently, history is the record of great inventions. It was not merely Beethoven's individualism and pugnacity that made his compositions so masculinely powerful beside the almost feminine contours of Mozart's music; something was due to the greater range and power of the pianos and the orchestras for which Beethoven wrote. No doubt the bizarre complexity of orchestral music since Berlioz, and of piano music since Chopin, is to be explained not so much in terms of a change of human character and sentiment, as in the enlargement and complication of the means of musical expression.

But not only did the development of modern music reflect that advance in mechanical technic which is the most conspicuous feature of the nineteenth century; it also reflected even more delicately the background of thought and feeling, of politics and literature and philosophy, in the midst of which it grew. The arts are like flowers, and take their nourishment out of the soil and the atmosphere; none can subsist in a vacuum, immune to the spirit of the age, to the "moral atmosphere" of the time. It was inevitable that an epoch of turbulent economic and political change, of loosened landmarks and abandoned traditions in manners and morals, in literature and life, should express itself in a music of feeling rather than of form, and in modes audaciously unlike the models of the past; there could not be a French Revolution without that great upheaval in every art which we call the Romantic Movement. The troubled and almost violent spirit of Beethoven echoed the chaos and transition of Europe.

The nineteenth century was the age of romanticism in art—that is, of the expression of individual emotion unrestrained by traditional artistic forms—because it was the age of the adolescence of the bourgeoisie; and every adolescence is romantic. The nineteenth century was romantic because it consisted, for the most part, of variations on a single theme—the French Revolution—whose dominant note was the wild abandon of a new-found liberty. The life of a people in any age is an intricate fabric in which institutions and customs and feelings and beliefs are woven into an indissoluble unity; one broken thread unravels all; one revolution dissolves life into its elements, liberating them for individual action and for later re-integration. When the feudal aristocracy of Europe lost control of government, and industry, and finance, the prestige which had enabled it to set the tone of morals, and the standard of taste, and the norms and forms of art, collapsed; the instincts of men slipped out from the old bonds; traditions melted before experiment, logic yielded to feeling, and the co-operative elaboration of form gave way to the individual expression of emotion; the chaste and chiselled classic style of the days of order and restraint passed away; romanticism triumphed in every art, and in almost every land.

What are the elements of the romantic style? Innovation in form, individualism and subjectivism in attitude, intensity of feeling, freedom of imagination, and a "return to nature." Put these together and you have Byron and Shelley, Chateaubriand and Hugo, Schopenhauer and Heine, Pushkin and Lermontov, Leopardi and Manzoni, Thoreau and Poe; you have the literature and philosophy of the early nineteenth century. Innovation in form: consider, in music, the abandonment of the sonata; the neglect (except here and there in such men as Brahms) of "first-movement form"; the replacement of sustained structure by transient ecstasy; the experimentation with briefer forms like the prelude, the impromptu, the "musical moment," the étude, the ballad, the dance, the "song without words"; romantic music comes in short pieces, like the breaths of passion; feeling breaks through form, and makes a thousand novelties. Was it not an age of revolution, of free experimentation with forms of government and varieties of institution? If men might guillotine a monarchy, surely musicians might violate a sonata?

Individualism: let us say Beethoven and Berlioz, Schumann and Chopin and Liszt; it is enough! When a social order falls, nothing remains but individuals. Observe the different attitudes of Mozart and Haydn, and then of Beethoven and Schubert, towards the music-supporting aristocracy of Vienna; Mozart and Haydn come before the Revolution, they are all complaisance—almost subservience—to their lordly patrons; but Schubert ignores the lords and prefers the patronage of the people; Beethoven marches with hat on his head through the royal crowd before which the classic Goethe bowed; he dominates and dictates to the princes whose money he gruffly condescends to spend. The

man who tore up his dedication to Bonaparte because the Consul had degenerated into an emperor, knew the atmosphere of the Revolution. Had not Fichte announced that the individual will is the final reality? Were not Schopenhauer and Stirner giving vivid expression to the proud individualism that was to culminate in Nietzsche?

Intensity of feeling: consider the Sonata Pathétique, the Moonlight Sonata, the Appassionata, the Ninth Symphony! Here the aristocratic canons of restraint and reserve, of instinct and emotion covered and concealed, yield to the romantic assertion of the right of instinct to express itself in the full force of nature. Freedom of imagination is the soul of the Fifth Symphony; the return to nature is the soul of the Sixth. And in the Ninth we meet that brooding subjectivity which characterizes the Romantic School from Byron and Schumann through Schopenhauer and Chopin to Dostoevski and Tschaikowsky.

In a word, music has developed not in a vacuum, but in a milieu, in a complex environment of influences moulding it, with other activities and arts, into specific and characteristic forms. There had been, now and then, before Beethoven, innovating music, or subjective music, or emotional music, or program music, or pastoral music; but never had these features so coalesced as now, when the age of the Revolution flowered out into Romantic hope, and the age of the Bourbon Restoration darkened art and philosophy into romantic melancholy and despair.

And so it has been in every age. We are so accustomed to study the history of music as merely a chronology of composers and compositions that we think of it as a sequence only—as if one piece produced another, and Mozart begat Beethoven, and Beethoven begat Schubert, and Schubert begat Mendelssohn, and Mendelssohn begat Chopin, and Chopin begat Liszt, and Liszt begat Wagner, and Wagner begat Beelzebub, and Beelzebub begat Strauss. But, of course, there was no such Biblical continuity of generation; rather each musician was so influenced by his own time and his own life that the history of music is a dizzy fluctuating curve rather than a straight line of uniform development. We are misled by the shredded history we have fed on—history of politics, history of industry, history of science, history of philosophy, history of art, history of music; but in reality history as it was lived was not these independent shreds, but a vast stream in which these currents mingled in mutual influence, in persistent action and reaction. When we try to see the past in its whole weave, not splitting it into isolated threads, we catch a sense of lateral rather than linear unity; we see each age as having its own character, and writing its name and will upon every art; we begin to understand something of that complex background which cooperates with the nature of the artist and the art to determine the form and substance of his music.

Charles Hackett Going to Australia

Charles Hackett, the well known operatic and concert tenor, sailed for Cherbourg on February 9, on the S. S. New Amsterdam, and as he went up the gangplank he heaved a sigh of relief at the prospect of a week of rest and sleep, for



CHARLES HACKETT

he had only finished his season with the Chicago Civic Opera Company at Boston on Wednesday evening, February 6. Leaving on the midnight train after the performance, he reached his New York home Thursday morning and had two days that were about as full of hustling around as they could be to adjust his business affairs previous to sailing for a seven months' trip on which he will travel so far that, for the first time, he has left his family behind him.

This season was the first in several years that Mr. Hackett has sung in opera in his native country. The exceptional success which he won with the Chicago Civic Opera Company, both in Chicago and Boston, is now a matter of record. The best proof of it is the fact that before he left the management signed him up for the entire season next year. His Romeo in Romeo and Juliet was the object of special encomiums on the part of the Chicago critics, who even went so far as to proclaim him the superior of Muratore in this part, with which the great French tenor's name has always been so intimately associated.

Mr. Hackett will stay for a day or two in Paris, though he has no time for the performances which were offered him there since he must go on for his regular season at the Monte Carlo Opera, where he was Director Ginsbourg's principal tenor for several seasons past.

He will be busy at this jewel of an opera house through February and March. Then, with no time to return to Paris, he will go to Marseilles, only an hour or two away, and take ship for the long trip to Australia, for his first tour of concerts there. The Gravestock management has scheduled for him a minimum of thirty-five concerts, and it is more than likely he will sing over forty. The first concert takes place at Melbourne on May 3, and he will then be busy in Australia until about the first of August, when he sails to return home via the Pacific, arriving in New York early in September.

He will then have his only vacation of the year, though this can hardly be called a vacation in view of the fact that he will have two or three roles to prepare for the Chicago season. In October he will have a short fall tour of concerts, practically all the available dates having already been booked by Manager Charles L. Wagner.

Those who may labor under the mistaken impression that the life of a popular tenor is an easy one can easily correct their misapprehension by reflecting for a moment or two upon the quiet time that is mapped out for Mr. Hackett during the next six months.

Victor Herbert Talks at National Opera Club

No one is better qualified to talk on American composers and opera than Victor Herbert, and his impromptu talk, flung forth with vigor and a decided Irish accent, before the National Opera Club of America, (Baroness von Klenner, president) at the Waldorf-Astoria Hotel, February 14, was undoubtedly the "news feature" of the affair.

It was American Grand Opera Day at the club, with composers and librettists of operas seated on the platform. Mr. Herbert said: "It is hard to talk without roasting somebody, so deeply do I feel on the subject." In substance he said that America has no folk-song, that Russian, Irish, German music all spring from the people, from folk-song. In his grand opera, *Natoma*, he used American Indian music, for lack of American folk-song. All modern European music is not national; it is only good music, good English, French or German-made music. At a dinner given him by the Bohemian Club some years ago, Mr. Finck read criticisms of an opera which everyone thought referred to Herbert's new opera; at the close he said these criticisms were written by Hanslick agent Tristan and Isolde, all going to show how mistaken was musical criticism. Music should start from the government; America is the only so-called modern, civilized country which spends absolutely nothing for music. (Said with vigor and strong epithets.) His talk was warmly applauded, and he was surrounded by admirers at the close.

Preceding his talk, Nell R. Eberhart, author of the libretto of *Shanewis*, alluded to it as Cadman's third opera, and said that *The Witch of Salem*, based on an American subject, was his last, as yet unperformed. Opera outside New York and Chicago is practically unknown; one must teach the American people to love opera; Mme. von Klenner had done more toward this than anyone she knew of. The Aborn Opera Company, giving good performances, drew only fair houses in Pittsburgh, for people were not interested in opera. Her sensible, unaffected talk was enjoyed.

Mrs. John R. MacArthur, librettist of the oratorio, *The Apocalypse*, chairman of the day, spoke of the Rochester-Eastman plans, making grand opera a feature, and said that an opera on New York life (similar to *Louise*, of Charpentier) would be interesting. Joseph Breil, composer of *The Legend*, was original in his remarks, saying that composers undoubtedly offered "half-baked operas" to producers; that so far only eleven operas by American composers had been produced; that no one wants American operas. He advocated writing music for moving pictures, since this offered a real, practical field for composers' talents. Let composers, if they must write operas, write short ones, he said, "little operas", with orchestrations for only thirty players, so making a sensible beginning; let us establish little opera companies everywhere, and not think in terms of the big Metropolitan Opera House. Ernest Carter, whose *White Bird* is to be produced in Chicago March 6, introduced his librettist, Brian Hooker, author of *Mona*, who said that writers could not live on air; in order to produce in peace they must literally "marry money". Winners of prize competitions do not live from the proceeds, as he well knew (Horatio Parker and he won \$10,000 competitions some years ago). The *White Bird* is in one scene only, with six principal characters, no chorus, so making it possible for production. To all this composer Carter said Amen, good and loud; he also read the condensed story of his opera.

Music at the meeting, though secondary, was well done, Constance Eberhart singing the lullaby from Herbert's *Natoma*, and Spring Song of the Robin Woman from Cadman's *Shanewis*. Her full tones and winning personality made a hit, so she had to add *Her Shadow* as encore. Herbert Goode playing excellent accompaniments. Blanche De Costa, experienced singer, with beautiful voice, sang the lullaby and scene from Carter's *The White Bird* finely, and both singers won well deserved applause.

Mrs. Owen Kildare gave a résumé of current musical events, mentioning the newly planned Curtis Music School of Philadelphia; stated the Philadelphia Civic Opera Company will come to New York the end of this month to give performances; named Stravinsky's *Nightingale* as epoch-making; spoke of the Children's Symphony Concerts (inaugurated in 1873 by Theodore Thomas), the splendid Saturday evening symphony concerts given by David Mannes at the Metropolitan Museum heard by 10,000 people, the summer opera in the Stadium, planned by Mr. Frank, etc. Mrs. Goldzier, a delegate, read a very able report of the New York City Federation meeting, and of the program of music presented by the chairman, "our president, Mme. von Klenner," so highly enjoyed. Delegates Mrs. Orr and Mrs. Meeks also told of the meeting.

This was an altogether unusual meeting of the National Opera Club, and with President von Klenner presiding, it went off with eclat, and attracted unusual attention, showing the growing interest in opera.

Farnam Concludes February Recitals

February 25, Lynnwood Farnam gave an organ program exclusively of Bach works, including the big Dorian toccata and fugue in D, and the stupendous fantasia and fugue in G minor, with five choral preludes, all of which were heard by the usual gathering of listeners embraced in the large throng of Farnam admirers.

SOKOLOFF AND CLEVELAND ORCHESTRA DELIGHT LARGE NEW HAVEN AUDIENCE

Chaliapin Takes Audience by Storm—Symphony Orchestra Gives Humorous Program—Simonds Gives Annual Recital—Whiting's Third Program—Yale Music—Other Musical Items

New Haven, Conn., February 10.—On January 9, Woolsey Hall resounded with plaudits accorded Chaliapin as he made his second appearance here before an enthusiastic audience. The assisting artists were Feodor Koenemann, composer-pianist, and Rudolph Polk, violinist, who opened the program with a double number comprising the first movement of Lalo's Symphonie Espagnole and Sarasate's Introduction and Tarantella, both beautifully rendered. For his second group Mr. Polk played Ave Maria by Schubert, Serenade Espagnole by Chaminade-Kreisler, and Caprice Basque by Sarasate. He was recipient of hearty applause. Mr. Koenemann displayed a facile technic in his rendition of the Strauss Valse, transcribed by Erweil, and responded to the applause with Chopin's Valse in A flat.

Chaliapin was in excellent form. Oh, Could I But Express in Song, by Malashkin, was most appealing to the audience, while his presentation of Rubinstein's Persian Song was impressive. He was given recall after recall and responded generously with encores. The audience was, as usual, loath to leave the hall.

NEW HAVEN SYMPHONY IN HUMOROUS PROGRAM

On January 15, the New Haven Symphony Orchestra gave the one evening concert in its series at Woolsey Hall before a representative audience. Dean David Stanley Smith was greeted with much applause as he came on the platform to conduct the opening number, Tchaikovsky's Nutcracker Suite. The program was essentially humorous and included the Carnival of Animals by Saint-Saëns, and Adventures in a Perambulator by Carpenter, with the symphony in D major by Haydn to give stability to the entertainment. The two piano parts in the Saint-Saëns number were played by Stanley Knight, professor of practical music at Yale, and his assistant, Ellsworth Gruman.

Although a decided innovation, the program proved pleasing to the audience. The symphony was given an artistic reading, which was gratifying after so much musical humor. The orchestra and Dean Smith were obliged to bow their recognition of the insistent applause.

SOKOLOFF AND THE CLEVELAND ORCHESTRA

Woolsey Hall reverberated with orchestral music on January 21, when the Cleveland Orchestra, under the baton of Nikolai Sokoloff, presented a unique program. Their numbers included the second symphony of d'Indy and the Tannhäuser overture. New Haven was delighted to welcome Mr. Sokoloff again with his fine orchestra. The proceeds of the concert were given towards an endowment fund recently formed for sustaining the New Haven Symphony Orchestra, a nucleus for which \$1,000 was presented by Professor William Lyon Phelps and \$100 by the St. Ambrose Music Club of the city. The audience displayed its appreciation of the work of the orchestra by recalling Sokoloff four times at the close of the d'Indy work. Debussy's Iberia was also delightfully rendered. Weyert A. Moor was satisfying in his flute solo, the

Dance of the Happy Spirits from Gluck's Orpheus and Eurydice, and was obliged to bow several times.

At the end of the program the applause was so persistent that all precedents were broken as Mr. Sokoloff responded with Brahms' Hungarian Dance No. 6.

The enjoyment of the d'Indy symphony was enhanced by the lecture on it, given in Sprague Memorial Hall on January 18. Bruce Simonds, with his wife, played the symphony on two pianos, following his discourse on the composition and life of d'Indy.

KREISLER CHAMPS AUDIENCE

The Schubert Theater held one of the largest audiences of the season on January 31, when hundreds of Kreisler admirers assembled for an evening of music. The Cesar Franck sonata, A major, opened the program. Both Kreisler and Carl Lamson were in excellent form and gave a fine reading of the work. Tchaikowsky's concerto followed, and Kreisler was obliged to respond with a minuet for an encore. The rest of the numbers were by Porpora, Tartini, Hubay and his own transcriptions of Paderewski's Melodie, Chopin's Mazurka and Heuberger's Viennese melody, Midnight Bells. The accompaniments of Mr. Lamson were a factor in the ensemble of the performance.

MUSIC AT YALE

On January 10, a concert in honor of William Byrd, Elizabethan composer, was given by the Pundits in Sprague Memorial Hall. Bruce Simonds played two groups of Byrd's piano compositions. The Center Church Choir rendered three quintets, two quartets, and one trio. A soprano solo was offered by Mary Loveridge Robbins. The other members of the choir were Marguerite Benedict Timm, second soprano; Ruth Linsley Oliver, contralto; Forace L. Smith, tenor; and E. V. Diedricksen, bass, with Pauline Voorhees at the piano. Professor Edward Bliss Reed of the University prefaced the program by a short resumé of the life of Byrd.

Professor Harry B. Jepson gave the first of his series of Sunday recitals on the Newberry Organ, in Woolsey Hall, on January 20.

SIMOND'S ANNUAL RECITAL

Sprague Memorial Hall was filled with friends and admirers of Bruce Simonds when he gave his second annual recital on the evening of January 25. Bach's Caprice opened the program. Les trois mains, by Rameau, followed; Beethoven's sonata in A flat received a fine reading; and Faschingschwank aus Wien, by Schumann, was rendered in a brilliant manner. Mr. Simonds was recalled so many times that he was obliged to respond by playing Schumann's Traumes-Wirren. A Chopin Barcarolle was next on the program, followed by Le Gibet, by Ravel. Pavane and Bourree, by Enesco, closed the recital.

WHITING GIVES THIRD PROGRAM

John Corigliano, violin, Fred Van Amburg, clarinet, and Arthur Whiting, piano, gave the third program in modern chamber music at Sprague Memorial Hall on January 28. The program consisted of Brahms' sonata in E flat major for clarinet and piano; Franck's sonata in A major for violin and piano, and two numbers from Stravinsky's Suite l'Histoire du Soldat, for violin, clarinet and piano.

NOTES

An enjoyable musicale was given at the home of Mrs. William P. Tuttle, the morning of January 11, by Daniel Sidenberg, boy cellist and nephew of Nikolai Sokoloff, assisted by Charles Kullman, baritone soloist of the Yale University Glee Club. Mrs. Clarence B. Bolmer was at the piano. The young artists presented a program featuring the compositions of Corelli, Rogers, Fisher, O'Hara, Beethoven, Cui, Kronold, Massenet, Tchaikowsky, Popper, Kreisler, McGill, Denza, Saint-Saëns, Pergolesi and Van Goens. Mr. Kullman was the soloist of the Yale Glee Club on its recent southern trip. This musicale was given under the auspices of the Mary Clap Wooster Chapter, D. A. R.

The annual reciprocity program was given for the St. Ambrose Music Club in Center Church House, on January 16, by members of the Wednesday Afternoon Musical Club of Bridgeport, whose president is Susan Hawley Davis,

contralto. The outstanding feature on the program was the fine work of the St. Cecilia Society, a chorus of women's voices directed by Mrs. C. C. Marshall, who also accompanies them. Wilma Fekete, fourteen years, proved to be a fine violinist. She is also a pianist of ability. Marion B. Walter, pianist, was recipient of much applause. She played with much artistry and authority. Catherine M. Russell, soprano, and Florence Legere Hayes, contralto, delighted the audience with their fine voices and artistic renditions. Mary L. Peck and Jennie Margaret Hawley proved able accompanists.

On January 23, the St. Ambrose Music Club reciprocated by giving a program at Hotel Stratfield, Bridgeport, for the Wednesday Afternoon Musical Society of Bridgeport. The soloists were Mabel Deegan, winner in the violin class of the Young Artists' Contest in Connecticut, and Catherine Woodruff, also winner in the piano class in the contest. Mrs. Lewis Stuart Reid, contralto, and Minnie Mills Cooper, soprano. Marion Wickes Fowler, president of the St. Ambrose Music Club and Mrs. Van Court Tapp, vice-president, were at the piano.

The birthday of Robert Burns was celebrated by a musical program given at Music Hall on January 24, by the following local artists, under the direction of Pauline Voorhees: Mary Loveridge Robbins, soprano; Grace Walker Nichols, contralto; Forace L. Smith, tenor, and Jack Stevenson, baritone. They were assisted by Dave Young, Scottish comedian, and the Thomson Troupe of Scottish pipers and dancers.

G. S. B.

OPERATIC AND CONCERT SINGERS

By Buzzi-Pecchia

The operatic singer has three great factors to help him. The costume helps by suggesting the character, and impresses the suggestion on the audience. The scenery, with its atmosphere, helps to imbue the artist with the spirit of the character, and suggests his reactions to his environment. The orchestra, with its variety of tonal color, creates, supports and sustains the mood throughout the piece, and is, therefore, of great help to the singer.

The operatic singer has all these advantages over the concert singer, but he must possess some qualities other than the concert artist—for instance, a special histrionic talent. There are those who are great artists on the operatic stage and only mediocre singers on the concert stage, where there is no background of orchestra or setting to support them. The concert singer does not conceal his identity beneath a cloak of some romantic period. He is himself. His concern is the beautiful rendition of different songs, each a complete expressive unit in itself, the perfect interpretation of the poetry, the subtleties of musical shadings and phrasings. In opera we have the broad play of expression; in concert a finer and more delicate concentration.

Opera is the big picture of human sentiment; concert is the miniature.

It goes without saying that an operatic student must be trained differently than the aspirant for the concert stage. The carrying power and endurance of the voice are absolute essentials for operatic use. Declamatory emphasis, which would be out of place in a song recital, is necessary in all operatic performances, even in operas which are not very dramatic. The singer must possess great physical endurance and vitality, in order to withstand the wear and tear of excitement of operas like Carmen, Samson, Aida, Tristan and Isolde, etc. A concert singer can give a recital of twenty songs and gratify the public with several encores, without feeling one-third the physical exhaustion of a singer who has given an operatic performance.

The voice of an opera singer must develop in its full range, for he needs it. The operatic scores demand all his vocal resources, to the fullest extent of the singer's powers. Sometimes, too, the composer overtaxes the voice on its extreme upper tones, or on the extreme lower ones. A concert singer can easily transpose songs suiting him—to the limitations of his voice. The opera singer must be born with histrionic talent. The concert singer can be artistically made.

More Triumphs for Tas

Helen Teschner Tas, violinist, whose appearance last spring as soloist with the Detroit Symphony Orchestra in Pittsburgh won her wide acclaim, has just returned from Los Angeles, where she made two appearances with the Los Angeles Philharmonic Orchestra under the baton of Walter Henry Rothwell. Mme. Tas gave a recital at Evansville on her return from California and she was received in concert with the same enthusiasm that has marked her work as soloist with the orchestras of Holland, Paris, Detroit and Los Angeles. She will make only one more concert appearance in this country before sailing for Europe to fill re-engagements in Holland, made at the time of her appearances with the Concertgebouw Orchestra last spring. This will be under the auspices of the Institute of Arts and Sciences at Columbia University, on the evening of March 13.

Following her recital engagements in Holland, Mme. Tas will return to this country to fill spring engagements during the latter part of April and early May.

Eighth Recital of Wildermann Pupils

Recently the eighth of this season's series of recitals was given by pupils of the well known concert pianist and pedagogue, Mary Wildermann, in the auditorium of the Alvine Institute of Music, Opera, Drama and Ballet. Miss Wildermann is the head of the music department.

An interesting and finely interpreted program was rendered by Yetta Santorzie, assisted by her sister and brother, Mathilda and Samuel, of the violin department. The Beethoven sonata, op. 14, No. 2, was given with true understanding and finish as well as compositions by Chopin, Grieg and MacDowell. Yetta Santorzie also acted as accompanist to the violinists and acquitted herself in a praiseworthy manner.

These recitals are attended by large audiences of music lovers and critics who praise highly the work of the students, which gives evidence of excellent training. The recitals are held each second and fourth Sunday of the month.

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Earle D. Laros Wins Praise as Conductor

According to the *Eastern Express*, "The S. R. O. sign was hung out at the Orpheum Theater when the Easton Symphony Orchestra, Earle D. Laros conductor, gave the second of a series of four concerts." The critic of that paper then went on to say: "A capacity house, with even a few standees enthusiastic enough to forego the comfort of a chair, was eloquent testimony to the interest the orchestra has aroused in the community and the pleasure and satisfaction it has given as a musical organization."

"A series of surprises seems to be in store for the close follower of the orchestra. At the first concert the development the orchestra had already reached was surprising; last night one naturally expected improvement but hardly to the degree the orchestra has attained. The weeks of rehearsing were evident in the better work the men did. Rough edges have been smoothed down; the different sections are more fully developed and have attained a certain surety that was lacking at times at the first concert, a kind of individuality, yet there was a better synchronizing of parts, much better ensemble work. There is marked improvement in tone quality and a readier response to the conductor's baton. While the strings have retained the excellent tone quality of the first concert, there was a notable improvement in both the quality and surety of the woodwinds and brasses, a most sensitive point in amateur orchestras."

The foregoing is indeed high praise for the conductor, Earle Laros, who has worked indefatigably in the development of the orchestra. Mr. Laros' activities as a pianist are well known to the musical world.

**Mayer Artists Contribute to Music Settlements
Artists' Series**

The artists' series of the combined music school settlements which promises to become a permanent concert institution in this city, has enlisted the voluntary services of ten artists and a symphony orchestra this season. It is interesting to note that five of the ten artists are from the Daniel Mayer "family." At the February 8 concert, Mitja Nikisch was one of the participants. At the March 14 concert Elena Gerhardt and Erna Rubinstein will contribute an artistic program. Incidentally, this will be Erna Rubinstein's only appearance in New York this season. At the April 4 concert Dusolina Giannini and Mischa Levitzki will join forces for the worthy cause.

Cherkassky Returns from Tour

Shura Cherkassky, the boy prodigy, has just returned from a concert tour of Florida, where he played with signal success in Miami, Jacksonville, Orlando and St. Petersburg, everywhere being greeted with the utmost enthusiasm. Such an ovation was given him that it was necessary to turn out the lights in several cases before the audiences

would leave. He was accompanied on this tour by Frederick R. Huber, municipal director of music of Baltimore, who is looking after his musical career. Following the arrangement that he is to play only twice a month, his first appearance in February was on the eleventh in Philadelphia, and his second will be on the twenty-ninth in Richmond.

Mengelberg Wins Popularity Contest

Willem Mengelberg, conductor of the New York Philharmonic Orchestra, was the winner of a popularity contest conducted recently by the Dutch illustrated weekly, *Het Leven*, published in Amsterdam. Each voter was asked to submit a list of the twenty most popular men in Holland and Mr. Mengelberg appeared on 14,943 out of the 15,266 ballots submitted. One of Mr. Mengelberg's rivals was A. H. G. Fokker, the airship builder, who finished in fourth place.

Neighborhood Dancers to Do Ballets, March 5

The third subscription bill of the Neighborhood Playhouse, 466 Grand Street, opens on Wednesday evening, March 5. It will consist of two ballet pantomimes in which the Festival Dancers of the Playhouse will appear first in the première in this country of Prokofieff's new ballet, *Buffoon*, which was produced by Diaghileff in Paris two years ago under the name of *Chout*, and then *The Arab Fantasy*, set to traditional Arab folk music.

Easton Opens Concert Tour

Florence Easton sang her first concert at Appleton, Wis., on February 19, after the close of her season as a leading member of the Metropolitan Opera Company. Other recital appearances for the well known artist follow in rapid succession in the States of Indiana, Kentucky, Connecticut, Florida and New Jersey.

Howell, Quait and Land Appear

Dicie Howell, soprano, Robert Quait, tenor, and Harold Land, baritone, were heard in an interesting program on February 12, at the second of the lecture recitals of Dr. Clarence Dickinson, when the capacity of the chapel was taxed by the large audience. Miss Sittig, violinist, and Miss Perceval, harpist, also assisted.

Prominent Artists in Benefit Concert

A concert was given at the Hotel Plaza on February 11 for the benefit of the Vacation Camp of the New York Guild

for the Jewish Blind. Among those who volunteered their services were The New York Trio (Clarence Adler, Cornelius Van Vliet and Louis Edlin), Estelle Bloomfield Adler, mezzo soprano; William Simmons, baritone; Arthur Loesser, pianist, and Emil Pollack, accompanist.

Erma Hopper Writes New Song

Erma Hopper has written a new song entitled *Mammy's Lullaby*, which has been published by J. Fisher & Brother. Even though it has so recently been placed on the market there are numerous artists programming it. Jeanne Gordon and Cecil Arden, two members of the Metropolitan Opera Company, have sung it with much success. Sophie Braslau, formerly a member of the same company, is singing it also. Marguerite d'Alvarez, who is having a long concert tour, will make it one of her feature numbers. The inimitable Nora Bayes is said to have taken quite a fancy to the number and it is to be included in her program during her present tour with Keith Vaudeville.

Austin Conradi Scores Success

Austin Conradi, well known young pianist, scored a success at a recent recital in the Peabody Conservatory of Music, Baltimore, of the staff of which institution he is a member. In reviewing the recital one of the Baltimore critics stated: "That Austin Conradi, the young Baltimore pianist, has gained greatly in musical insight, depth of conception, breadth of interpretation and power to express sentiment as well as emotion was made very patent in the course of his playing of the Schumann *Papillons*, and this feeling was heightened when he followed the opus with Liszt's sonata in B minor."

Leginska Thrills Hearers in Long Beach

Under the heading "Leginska Thrills Hearers," the following appeared in the Long Beach (Cal.) Sun: "Marvellous delicacy of touch and a singing quality that made the piano sound almost like the human voice characterized the playing of Leginska. Her small, fluttering hands hardly seemed to touch the keyboard as she produced music like raindrops in a spring forest."

Carmen's Dream for Allentown

Cecil Arden, of the Metropolitan Opera Company, will give a recital in Allentown, Pa., under the auspices of the Teachers' Association of that city, on April 1. A special feature of her program will be *Carmen's Dream*, which she will sing in costume.

American Press Reports of the Past Season**NEW YORK**

*She played the Schubert work with a deep and sober poetic feeling—played like a scholar, and a musician and an artist! In the Schumann *Fantaisie* she picked up her audience and carried them off bodily to a much applauded coda that was as truly inspired as any work of divine fervor can be. It was colorful, delightfully wayward in mood and sharply clean cut in outline.* *World.*

Many artists assembled in Aeolian Hall yesterday to hear this artist of strong personality and appealing temperament play and their applause was warm. The B Minor Chopin Sonata exhibited Miss Goodson at her best. She drew poetry from its melodies like sap from a spring maple. The too frequent sentimentality she replaced with her own strong and pungent individuality, not hesitating to interpret, but never for a moment yielding to interference with the composer. *Sun and Globe.*

She gave a splendidly balanced performance. Never before has Miss Goodson played here with such a luscious tone. She fairly outdid herself in the final number, Chopin's B Minor Sonata. It was magnificent piano playing. *Evening Post.*

PORLAND, ME.

*Portland has heard many pianists of remarkable merit, but it is doubtful if an audience ever came away from a concert hall with such enthusiasm and such unanimity of opinion regarding a performer as was expressed after the GOODSON recital last evening. Here was a piano performer that has not been surpassed in merit in the whole notable history of music in this city. A magnificent interpretation was that of the Schumann *Fantaisie*, and this great work made a tremendous impression on account of the masterly treatment which it received. An overwhelming tribute of spontaneous applause was given by the audience at the close.* *Press.*

OTTAWA, CAN.

KATHARINE GOODSON, the famous English pianist, was greeted last night by an audience that filled every available seat in the Chateau Laurier. This was MISS GOODSON'S fifth recital in Ottawa, and it was undisputed proof of her strong hold on the affections of the concert supporters of the capital city. Her dazzling technique and exquisite tone production is the Leschetizky School at its highest point of perfection, but she reaches heights far beyond any individual system or combination of systems. The real secret of her greatness as an exponent of the essence of pure art is her mind, and it is this mind of unalloyed artistry that radiates her whole being with the finest conception of art. The concert proved one of the most brilliant piano recitals ever heard in Ottawa, and will long linger in the minds of those who were present. *Citizen.*

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LOUISVILLE HEARS FRIEDA HEMPEL

Paderewski Plays to Crowded House—Allen McQuhae Is Soloist at K. of C. Concert—Louise Homer Delights—Other Local Activities

Louisville, Ky., February 5.—A notable musical event of the season was the concert of Paderewski, at McCauley's Theater, the evening of January 24, under the local direction of P. S. Durham. Every available space of the theater was taken, and when the pianist entered upon the stage the assemblage arose en masse as a salute of welcome.

FRIEDA HEMPEL HEARD.

Music lovers of Louisville were so fortunate as to hear the impersonation of the Swedish Nightingale on the evening of January 21, at McCauley's Theater, sponsored by Ona B. Talbot Fine Arts Enterprises of Louisville. It was Miss Hempel's first visit to this city. She was assisted by Coenraad V. Bos, pianist, and Louis P. Fritze, flutist.

K. OF C. CHORAL CLUB CONCERT.

A successful concert was that of the annual midwinter Knights of Columbus Choral Club, assisted by the Kollras Concert Orchestra and Allen McQuhae, tenor, guest artist at McCauley's Theater the evening of February 3. The choral, numbering 150, under the baton of Joseph A. Panther, conductor, has reached a decided mark of excellence and with the assistance of several local artists—Bernice Lake, Adeline Gerardi Ryan, Carri Finke Moore, soprano; Henrietta Tinker Miller, contralto, and Nicholas Bohn, baritone—as soloists, did some fine work, singing Franck's 150th Psalm; Rossini's *Inflammatus* from *Stabat Mater*; Pale and White Is the Rose; Charles Harris' Listen to the Lambs; R. N. Dett's Swing Along, arranged by Gaston Barch, and The Lay of the Bell, Romberg. Helen Dettlinger was choral accompanist and Mrs. David Kriegshaber, accompanist for Mr. McQuhae. Mr. Panther is to be congratulated for bringing his chorus to so high a point of excellency and the orchestra was on a par with the chorus.

Mr. McQuhae made his first appearance in Louisville, and delighted his audience, especially in his Irish ballads with their infectious Irish humor and dialect. He was recalled many times and was very generous with encores. Among the selections he gave were songs of Handel, Wolfe, Rachmaninoff and Duparc, also Samson's Total Eclipse, which he gave as one of his encores.

HOMER IN CONCERT.

The first concert appearance of Louise Homer was featured on the evening of January 16, at the Woman's Club auditorium under the local management of P. S. Durham. A completely sold-out house greeted the singer, who was ably assisted by Ruth Emerson at the piano. The keen enjoyment of Mme. Homer's varied and appealing program was evidenced by hearty and prolonged applause at the conclusion of each number.

NOTES.

The Board of Regents of Nazareth College presented Marion Nugent, violinist; Betty McKenna, soprano, and Bertha McCormack, local musician, in a joint recital at McCauley's Theater, the evening of January 20, for the benefit of Nazareth College library. An appreciative and enthusiastic audience paid tribute.

Louisville displayed its admiration for the young violinist, Ruth Breton, in her well selected program the evening of January 31, at the Woman's Club Auditorium. She appeared under the auspices of the Wednesday Morning Musical Club, Corneille Overstreet president, and under the direction of P. S. Durham, local manager. The program included Tartini's G minor sonata, the B minor concerto for violin, Saint-Saëns; Hungarian Dance No. 1, Brahms-Jochim; Berceuse, Paul Juon; Serenade, Zudie Harris Reinecke (Louisville); Polonaise Brillante, A major Wieniawski, and Zigeunerweisen, Sarasate.

A musical soiree was given recently under the auspices of the Alma Steedman School of Music. The program consisted of piano solos by Marie Jane S. Johnson and Dunning Wilson McConnell; violin, piano and voice, by E. Wettseiberg, Louis Staber and Alma Steedman; violin, piano and cello, McConnel Brothers, and a dramatic reading by Elizabeth Siebert. Dancing followed.

Frederic Marley, dean of the piano department; Lionel Levinson-Sinclair; Frederic A. Cowles, director; Reginald W. Billin, Charles J. Letzler and Robert Parmenter, artist teachers of the piano, voice and violin departments, respectively, of the Louisville Conservatory of Music, presented the following students from the senior class, the evening of January 15 at the Y. W. C. A. auditorium: Inez Menah, Edith Carter, Gladys Nanney, Madge Terry Lewis, Thelma Minter, Carol Deal Talley, Jennie Morrow Miller, Helen Elizabeth Sprague, Thomas Stradley, Esther Stout, George Piggott, Mary Paare, and Leland Brock.

Under the local direction of P. S. Durham, Tony Sarg's

Marionettes gave two performances on January 18—a matinee in the ballroom at the Brown Hotel featuring Red Riding Hood, Hansel and Gretel, and Monsieur La Capitaine, and in the evening at the Y. W. C. A. auditorium, Don Quixote. It proved a delight to grown ups as well as to hundreds of children.

Under the auspices of the Y. W. C. A., The Gleam, a pageant of girlhood, written by Ethel Allen Murphy of this city for the development of girlhood, and the most pretentious production undertaken by the local association for years, was presented at the Woman's Club auditorium on two recent evenings, under the general direction of Boyd Martin, of the University here, and the musical direction of Mrs. William J. Harn, director of the Crescent Hill Choral Club.

A creditable program by members of the junior class of the Louisville Conservatory of Music was given the evening of January 22, at the Y. W. C. A. auditorium. The personnel included Carrie Grissom, Ruby Bethany, Marie Nashstall, Leara Lucas, Amy Lutes, Katherine Parrish, Laura Butler, Louise Powell, Virginia McCullough, Helen

excluded). There is no entrance fee. The selection of numbers is left to the contestant. One or more numbers may be used. To perform from score or memory is optional. Contestants must furnish their own accompanists. A glee club must have a membership of at least twelve, and numbers rendered must be in three or four part harmony. In voice, a minimum of seven minutes and a maximum of ten minutes will be permitted; in all other contests eight to twelve minutes. The management reserves the right to hold a preliminary contest for those who register late, if number of applicants make it necessary.

Application blanks may be obtained from Dean Oscar Lofgren, Bethany College, Lindsborg, Kans.

Dicie Howell Discusses Male Choruses

When the contract was signed for the appearance of Dicie Howell next April with the Apollo Club of St. Louis, it meant that the engagement having been filled, Miss Howell will have appeared with an extraordinarily large number of the best known male choruses in America. She admits that there is no engagement which she had rather sing. Her reasons for this are excellent.

"Singers," she said, "cannot sit in one room, as writers and painters are privileged to do, and work out the details of their art. They are not even able to make a wide reputation in a single city or State. They depend upon much experience, gained among all classes of people, and in different localities, to assist in their development. Above all else, they must have contact with many kinds of people to enable them to become well-rounded, human personalities. It is for this reason, as much as any other, that I am grateful to the men's choruses which have had me sing with them. By reason of their interest I have been enabled to have audiences in almost every part of America. Audiences are never the same, but I have learned this about all of them—that while they are listening to a singer they are trying to make up their minds whether they like the artist's personality. I have been acutely conscious of this summing-up process while singing a concert or recital. The human factor always enters in, and no awkward, ungracious singer has, so far as I know, ever succeeded in captivating an audience, no matter how beautiful the voice."

My admiration of the work done by male choruses does not stop with the expression of personal gratitude. I am convinced that they are doing as much to establish musical traditions in all parts of America as any other organization we have. I have never sung for one which did not maintain the highest standards. The conductors are, without exception, excellent musicians, and the men who compose the clubs are the most representative in their communities. It is very inspiring to think that these men, who belong to the best professions and in the best houses of business, take music as their recreation. Their example is one which all America could follow with pleasure and profit. When we have arrived at the point of getting as much pleasure and satisfaction from listening to music, and feel the same recreative joy in it that these men experience in producing it, we shall have come a long way in the right direction. I know of no other pleasure indulged in by men which is carried to such perfection, or which gives so much happiness to others."

This season Miss Howell will sing with the Orpheus Club of Cincinnati, in Cincinnati and Hamilton, Ohio, and the Apollo Club of St. Louis. During the past two seasons she has appeared with the Singers Club, Cleveland, Ohio; Mendelssohn Club, Albany, N. Y.; Association Chorus, Omaha, Neb.; Parry Male Club of Scranton, Pa.; Orpheus Club, Cincinnati; Amphion Male Chorus, Seattle, Wash.; Male Chorus, Keene, N. H.; Fortnightly Club, Philadelphia; Rutgers College Club, New Brunswick, N. J.; Male Chorus, Pottsville, Pa.; the Guido Chorus, Buffalo, and the Male Chorus, Troy, N. Y.

Thursday Musical Club Meets

A meeting of the Thursday Musical Club, of which Mrs. John R. MacArthur is president, was held Thursday evening, February 14, at the home of Mr. and Mrs. Ernest Carter. The following program was given: Miniature quintet for piano and string quartet (Florence Pare Gere), Mrs. MacArthur and the Lenox String Quartet; string quartet in G major (Ernest Carter), Lenox String Quartet; lullaby and scene from *The White Bird* (Ernest Carter), Blanche Da Costa, soprano; Eros, Aufwierschon, Sea Spray (Arthur Nevin), Miss Da Costa, with the composer at the piano; Forellen quintet for piano and string quartet (Schubert), Mrs. MacArthur and the Lenox String Quartet.

Parish Williams Back in America

Parish Williams, the well known baritone who for some time past has sung with success in Europe, has returned to America and will again appear in concert here.

"THE WHITE BIRD"

American Opera in One Act

will be presented by the

DAVID BISPHAM MEMORIAL FUND, INC.

affiliated with the

OPERA IN OUR LANGUAGE FOUNDATION, INC.

at the Studebaker Theatre, Chicago, March 6, 1924



POEM BY
BRIAN HOOKER



MUSIC BY
ERNEST CARTER

Press comment on a rehearsal given in concert form, with soloists and orchestra, at Carnegie Chamber Music Hall, New York, May 23, 1922:

"The orchestration is particularly well done and there are many genial and delightful melodic moments, good substantial writing and there is no lagging of interest from first to last."—*Musical Leader*.

"The story is dramatically interesting, and the voice parts are well written, and there was a goodly amount of high class, spontaneous music. Picturesque moments are frequent, and the general impression of the music and libretto was favorable."—*Musical Courier*.

"The White Bird" has decided merits and is worth staging. The book is good and the score, while it is sometimes tuneful at the expense of dramatic effectiveness,

contains much attractive music and some that is eloquent."—Deems Taylor in the *New York World*.

"Mr. Carter's admirable creative ability and his thorough musicianship have placed him in the front rank of American composers and the merits of his most recent contribution to musical literature were fully demonstrated on this occasion."—*Musical Advance*.

"Hats off, gentlemen, a genius!"

—Edwin J. Stringham, in *Rocky Mountain News*, Denver, Col.

LEO ORNSTEIN PIANIST



Photo by Edwin F. Townsend, N. Y.

"The young man is in his chosen field an EXTRAORDINARY VIRTUOSO. He has a color sense which is amazingly delicate, and his mastery of tonal character through touch and pedaling is not SURPASSED BY THAT OF ANY OTHER PIANIST KNOWN TO THIS PUBLIC. The young man's playing IS A PRODIGIOUS PIECE OF KEYBOARD WIZARDRY."—W. J. Henderson in *New York Herald*.

"HE IS THE MOST SIGNIFICANT FIGURE IN TODAY'S MUSIC."—Charles L. Buchanan in *Harper's Weekly*.

"HIS PLAYING GLOWS WITH THE LUSCIOUS HARMONIES OF THE ROMANTIC COMPOSER."—H. T. Parker in the *Boston Transcript*.

"All the great pianists play the waltzes of Chopin, but did anyone ever put more expression into a waltz than he did in the Chopin number he played as an encore? In the language of the man of the street 'HE MADE THE PIANO TALK.' "—*St. Louis Star*.

"AN ARTIST OF RARE ATTAINMENTS."—J. O. Lambdin in *Baltimore Evening Sun*.

"The evident enthusiasm and zeal, the apparent conviction, with which Mr. Ornstein played were matched by his technical skill, HIS ALTOGETHER REMARKABLE COMMAND OF COLOR AND TONAL AND DYNAMIC VALUES on the instrument, and a memory that must be peculiarly constituted to retain some of the things he played."—Richard Aldrich in *New York Times*.

"It is a touch wooing and caressing, pearly in rapid passages, gracious and essentially musical."—Hector Charlesworth in *Toronto Saturday Night*.

"HIS GENIUS WILL MARCH AS LONG AS HIS STRENGTH ENDURES AND THE DANGER THAT FACES HIM IS THAT OF BEING CONSUMED BY THE FIERCENESS OF HIS UNQUENCHABLE FIRE."—Ray C. B. Brown in *Oakland Tribune*.

28 DATES FOR 1924-25 ALREADY BOOKED

Management: M. H. HANSON, 437 Fifth Avenue, New York

KNABE PIANO

AMPICO RECORDINGS

February 28, 1924

THE GENTLE ART OF MANAGING

It is altogether probable that, outside professional circles, not one person in a thousand knows facts about the gentle art of managing the artist. Those who have knowledge of the business may be divided into two classes. The first of these consists of people who are so much interested in music as to go and hear it and are dimly aware that somewhere, back in the distance, they heard that singers and pianists and violinists were managed. The second class is made up of those who seek to buy values in the concert world.

"Managing," said Evelyn Hopper recently, "is not the mysterious affair so many suppose it to be. It is a business which, when properly conducted, can be of utmost benefit to artist, concert-goer and manager. Every artist under my management has equal chance with others. There is no hocus-pocus of wire-pulling for one at the expense of others, no artist's dates are dependent upon the sale of other artists."

"Every contract negotiated through our office carries exactly the same clauses. We receive no fees, have no expense accounts, and promise no fixed number of engagements. Our contracts do promise our best efforts." If the artists think at all, this can only mean that our salvation is bound up with theirs, and when they benefit we do. Our share is twenty per cent. of each contract negotiated.

"Such a state of affairs is possible because we never have negotiations with any artist until we are satisfied that he or she, in a very real sense, has made good. We do not conduct an experimental station. Beginnings, early appearances, practice on audiences, belong more properly in the realm of the studio.

"Closely following our obligation to our artists comes our

obligation to our customers. Our greatest drawback here is that we can't meet all of our customers face to face and thus establish a personal contact. Every season I make extended booking trips. At these times it is my first business to make my customers understand there is no



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CINCINNATI NEW YORK LONDON

"The House Devoted to the Progress of American Music"

reason in the world why I should manage artists in whom I do not fully believe, and that my contracts with my artists are not of a nature which might tempt me to overestimate them. Enduring business relations are the only sort that count, and these can only be maintained by straightforward representation. Good will is the very soul of business.

"The question is often asked,—Are managers entitled to the share they make on every contract? Here a little practical surveying is found to be necessary. Some of the inside workings must be revealed for those people who insist that managers are dark figures who pull mysterious wires and coin vast sums at the expense of poor artists and the populace.

"Business in our office is done on a twenty per cent. basis.

Well and good. We will take the average contract on an American artist. This contract, let us say, is for three hundred dollars. The manager's share is sixty dollars. It should not be overlooked by the artist for whom the engagement has been closed that the manager has worked just as hard for hundreds—literally hundreds of contracts for this same person which were not secured. Telegrams, long distance messages, telephone bills, office rent and a stenographer's time must be taken into account. In addition to this list, formidable enough in itself, there must be included the considerable item of travelling expenses on the booking tour each season, stamps, printing, stationery, office supplies and the hundred and one incidental expenses which every person in business must encounter."

Miss Hopper has been successful to a marked degree in her profession. She has expended uncounted time, effort and money in forwarding the cause of American artists. Those who have noticed the growth of these artists will not fail to see that Miss Hopper's service along this line has been distinguished.

"Every manager has dreams which must be fulfilled, as are all dreams, by hard work," said Miss Hopper. "There is no man or woman under my management for whom I do not feel the keenest sympathy, and with whom I would not be willing to go the second mile in their desire to achieve."

I. W.

WHAT THE JURY THINKS

[The music critics of the New York dailies constitute the jury in the appended extracts from criticisms which have appeared in our local newspapers. Many concerts and operas are given in the metropolis, and the following day the critics agree or disagree on the merits or demerits of the performer. However, on most occasions the writers do not agree, and this department is run for the purpose of reproducing some of the flat contradictions, showing that, after all, the review constitutes but the personal opinion of the critic who covers the performance.—Editor's Note.]

Earle Laros, Pianist, January 27

Herald

He gave an intelligent, well wrought performance of Bach.

Tribune

The Bach number sometimes was labored, with undue heaviness in the bass in some harder passages.

Marcel Salzinger, Baritone, January 28

American

Too seldom have local music patrons an opportunity to hear a gifted and polished a singer . . . His voice met all the requirements of a diverse and difficult program.

World

Armand Tokatyan, Tenor, January 30

World

Tokatyan . . . acquitted himself more than acceptably. The music lies well in his voice.

Mus

The less said of Mr. Tokatyan's singing the better.

Beniamino Gigli, Tenor, January 31

Tribune

He was at his best last night, with unusual clearness and beauty of voice.

Americans

He was not in his best voice.

Kurt Taucher, Tenor, in Siegfried, February 2

Post

He sang better than at any time last year.

Tribune

Mr. Taucher . . . was obviously not at his vocal best.

George Meader, Tenor, in Siegfried, February 2

Herald

Mr. Meader's Mime was without question the best the Metropolitan has known.

American

George Meader, the Mime, gave an impersonation which obliterated all previous renderings of the role here.

Times

Mr. Meader's Mime was competently and conscientiously sung, though the role was not given by him the complete and spontaneous characterization that it has had in other hands.

Manuel Quiroga, Violinist, February 3

Tribune

The principal feature in Mr. Quiroga's playing is his tone—full and rich.

Mus

The possessor of a small but appealing tone.

Jan Pawel Wolanek, Violinist, February 4

Post

It was evident at once [in the Paganini concerto] that the young player had all the fiddler's tricks at his finger ends. That settled the question of technic.

Mus

His tone is large and agreeable.

World

He is an experienced musician, one who plays with great assurance.

Sun

Nervousness may have plunged the youngish artist into a lack of assurance.

Dorothy Berliner, Pianist, February 4

Evening World

Miss Berliner played all of them with good rhythm.

World

Miss Berliner's playing did not, however, reveal a strongly marked sense of rhythm.

Teacher Praises Freemantel

J. Victor Sandberg, Minnesota teacher of voice, writes Freemantel as follows:

Dear Mr. Freemantel:

Just a few lines to let you know I am back on the job and alive. I am a very busy man and have a very large class of many fine voices, several paid soloists in various churches. I feel very happy in my work, and I am trying to follow out the many valuable instructions and ideas which I gained from you, and which I know are correct, and my work is proving itself.

Enclosed find program rendered yesterday at the Y. M. C. A. Auditorium, which was highly praised. The auditorium was packed and we had to turn people away.

I am preaching every day to my pupils to listen for and imagine a beautiful tone such as I have learned to produce through your careful guidance. Comparing pupils, they claim here, my pupils have fuller and richer tones than pupils from any other teacher here in the community, thanks to you.

With best wishes and anticipating another happy summer's study and work with you in New York, I remain,

Very sincerely
(Signed) J. VICTOR SANDBERG.

A GENUINE SUCCESS

Scored by

RODERICK WHITE

VIOLINIST

at Wheeling, W. Va., February 18, 1924.

Upwards of six hundred of Wheeling's most respectable citizens were fully convinced last evening that American artists can hold their own with any of the "Jaschas," "Sigrids" or any such. From the first note of Mr. White's "April Fool" the concert was one of rare joy. Wheeling music lovers went to this concert expecting much and their expectations were more than realized in every respect. Roderick White gives the impression of a good natured, overgrown American boy who somehow or other has learned to play the violin exceedingly well. We imagine that his mother had to call him in to practice every day—when he preferred to go fishing. However, there is a wholesomeness to his playing that is most agreeable. He has agile fingers and his intonation is perfect at all times. He was a great favorite with his audience. *Wheeling Register*, February 19, 1924.

To a large and appreciative audience last evening, in the Scottish Rite Auditorium, Roderick White and Kathryn Meisle gave one of the most charming and delightful recitals heard here in a long time. They were true artists in every sense of the word. Mr. White handles the violin with the ease and grace which proclaims him a real violinist. He plays with that confidence which comes only to one who knows himself master. The clearly defined, well molded notes were unfaltering in their purity of tone. Mr. White opened the evening's program with a truly artistic conception and rendition of Bach Schumann's "Prelude." The audience sat entranced while the violin wove spells of enchantment. His other two selections for the first part of the program were equally well received. Mr. White carried the rest of his part in the program flawlessly. His "Fairy Sailing" and "Hungarian Dance" were beautiful and "Indian Lament" and "Spanish Serenade" were rendered with the true touch of an artistic soul.—*Wheeling Intelligencer*, February 19, 1924.

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An Interesting Review of Lillian Ginrich

Lillian Ginrich, soprano, started her musical career as a solo singer in a junior choir when less than eight years of age, at which time she also had charge of the music of the Junior Choir of St. John's Reformed Church, Lebanon, Pa. When sixteen she was soloist of the quartet of St. John's Church, remaining there four years. It was at that time Jacob Riehrel, one of the trustees of the church, remarked: "Lillian Ginrich is improving very finely. She has a remarkably fine voice of excellent compass and pleasing tone, and her enunciation is admirable."

After the death of her father, the soprano with her mother left Lebanon, Pa., to live and further her musical education in Philadelphia. There she studied faithfully with Horatio Connell, recitalist and voice teacher, and also at the Berlitz School of Languages. Lillian Ginrich has appeared many times on musical programs in Philadelphia and vicinity, making her debut in 1917 with the Operatic Society, singing the title role in *Aida*, at which time the press hailed her as the "find" of the season. She has also appeared for the Philomuseum clubs, Philadelphia and Matinee Musical clubs, Kiwanis clubs, and for the Philadelphia Real Estate Board. In 1921 she appeared in her debut recital in Philadelphia, at which time Dr. Waldo of the Ledger said: "Even the most jaded concert-goer would have found it a great pleasure to hear Lillian Ginrich sing at Witherspoon Hall last evening. Of statuesque and commanding presence, she is an object lesson in dignity and grace of demeanor. Her vocal methods abstain from pretence and exaggeration and her songs were chosen with care, as they were delivered with skill." Lillian Ginrich appears in recital in Philadelphia annually.

During the war the soprano gave her services to the boys of Camp Dix and Camp Meade and the Navy Yard. She is a sister of Lieutenant Charles Bishop Ginrich, head of the American Legion in Lebanon, Pa. Other appearances made by the soprano were with the Manufacturers' Club and at the Academy of Fine Arts, Philadelphia. She also taught gratis for two years at the Music Settlement School, of which John Grolle is the head. In 1921-22 she was soloist at the Church of the Holy Communion, Philadelphia, and during July and August of 1923 soloist of the First Church of Christ, Scientist, Philadelphia.

Lillian Ginrich left Philadelphia to accept the position of head of the vocal department of the Centenary Collegiate School, Hackettstown, N. J., where she remained two years and also filled many concert engagements.

In June, 1923, the soprano came to New York to further her musical education and also accepted the post of head of the vocal department of Berkley Institute, Brooklyn, N. Y. She appeared in recital in Geneva, N. Y.; New York City, Jersey City, and many other large cities. This young



LILLIAN GINRICH

and interesting soprano's advice to young aspiring artists is first to be sure to choose the right teacher, one who knows how to build a voice starting with the A B C's, technically speaking, and then to have faith and stick to that teacher. "If you have the right teacher," said the singer, "it will soon manifest itself. I know of no more able and capable voice teachers and voice builders than Horatio Connell of Philadelphia, and Frederic Freemantel of New York. Both of these men build voices and do not break them. They are and were my only teachers. Frederic Freemantel says that it is a great pleasure to work with a voice that has been built by Horatio Connell." The soprano's only and constant coach is Frederic Freemantel. Lillian Ginrich is not only a musician, but a keen business woman, and has a large following of business friends. She also is a club woman, belonging to many musical clubs, social and civic. This

soprano believes in going up the ladder very slowly and carefully, and after all that is the only safe way in any walk of life. Lillian Ginrich is the daughter of Mrs. David Anderson Ginrich, and granddaughter of William Bishop, successful business man of Anville, Pa.

The soprano will appear in recital in New York sometime during the fall of 1924.

Philadelphia Orchestra in Special Concerts

Beethoven's ninth symphony will be given by the Philadelphia Orchestra, under the direction of Leopold Stokowski, assisted by the Toronto Mendelssohn Choir, in a special concert outside of its regular series, at Carnegie Hall on Tuesday evening, March 4. On the following evening, also in Carnegie Hall, the orchestra and choir will again combine forces for a choral concert under the direction of Herbert A. Fricker, the conductor of the Mendelssohn Choir. Portions of the B minor Mass of Bach and groups of English, Russian and ancient ecclesiastical compositions will be featured at the second concert.

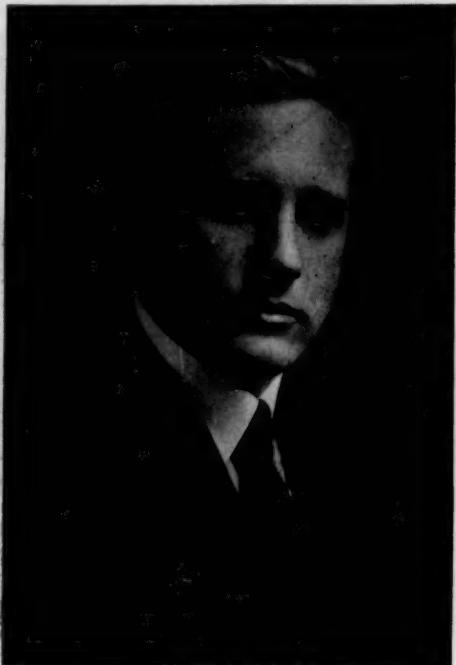
Leopold Stokowski will direct the Mendelssohn Choir for the second time in its history at the concert of March 4, the first appearance having been in Toronto on February 21 when the ninth symphony was also given. Only on one previous occasion has an outside conductor led the Mendelssohn forces, in 1907, when the ninth symphony was given under the direction of Emil Paur.

Preceding the symphony at the Tuesday evening concert will be a group of three a cappella numbers Come,

Dilling's marvelous touch the harp became an instrument of angels. Edgar Schofield's baritone voice was equally impressive in classic or folk song. He pleased all with his interpretive ability. His voice is deep and mellow, resonant on the lower notes, and he exhibited clear diction. Both artists delighted the audience and gave several encores."

Arthur Kraft a Busy Tenor

Arthur Kraft, the popular New York tenor, continues to please his audiences wherever he appears. In almost every place where he has sung this season he has been re-engaged for next. Mr. Kraft has just returned from the



ARTHUR KRAFT

South and Southwest giving recitals at Ft. Worth and Tuscaloosa, Ala., singing in the Messiah at Birmingham, and in recital at Dalton, Ga., and New Wilmington, Pa. He has recently sung in East Orange, N. J., and on February 14 gave a recital at the Horace Mann School in New York, for Columbia University. February 15 he appeared at the Noonday Musicals at the Brick Presbyterian Church, under Clarence Dickinson, singing a program of Dvorak songs. February 18 he was soloist at a concert in Jersey City under the direction of Arthur D. Woodruff. April and May will find Mr. Kraft in the West singing at the Pittsburgh and Hays (Kan.) festivals, both these being reengagements from last season.

Teachers Using The Cry of the Woman

Manz-Zucca's successful song, The Cry of the Woman, is not only popular with all the concert singers, but equally so in the studios. The most prominent teachers are using it, as its range of one octave is a splendid study for the training of the voice. Among the many teachers and coaches who are recommending it are: Arturo Papalardo, Emil Polak, Joseph Regneas, Lazar Samoiloff, Mme. Soder-Hueck, William Thorner, Jessie Fenner Hill, Alfredo Martino, Richard Hageman, Jessamine Harrison Irvine, Felix Leroux, Estelle Liebling, Mme. Graziani, Bertha Foster, Nettie Snyder, Mauro-Cottone, A. Russ Patterson, Cesare Sturani, Mme. Herman Spielter, Dr. Marafioti, Yeatman Griffith, Lina Coen, William Zerffi, Emilio Roxas, Zilpha Barnes Woods, and many others.

Marie Miller on Tour

On February 24 Marie Miller was scheduled to leave for an extended tour through the South and West. In Atlanta, Ga., Harrisburg, Pa., and Grand Rapids, Mich., she is booked to appear with the Salzedo Harp Trio, as soloist, and will play Pierne's Concertstück for harp and orchestra, Mr. Salzedo playing the orchestral score on the piano. During the first two weeks of March, Marie Miller will be heard in harp recitals through Oklahoma and Texas.

Morrill Artist Scores in Radio Recital

Merle Hartwell, an artist pupil of Laura E. Morrill, sang for WEAF on February 7, and to judge by the many letters of praise she received from radio fans she scored a great success. Some of the letters came from as far South as Florida. The number which gave the greatest pleasure and invariably was remarked upon was *Lo, Here the Gentle Lark*. Miss Hartwell possesses a beautiful coloratura voice and will soon be heard in concert.

Frances Nash Pianist

Direction: EVELYN HOPPER, Aeolian Hall, New York City.

Chickering Piano

Recent Successes

of

Arthur SHATTUCK

MANCHESTER, ENGLAND

December, 1923.

From the beginning to the end of his recital Mr. Arthur Shattuck used the pianoforte wholly as a musical instrument. That should not be a rare thing, but the abuse of technical methods and the machine-like character of modern playing in general make it somewhat a rare thing for a player, either in a brilliant technical piece or even in a romantic or classical work, to think always first of the music. Mr. Shattuck was not less brilliant or effectual technically for this musical predisposition. His sensibility to the expressive course of musical forms, to the balance of harmony, to the flight of melody, and to the poise of rhythm made his technical ability shine all the more brilliantly. Bach, a wise scholar of music once said, is great in melody and great in counterpoint, but greatest of all in his harmony; and he would strum over the chords of Bach made void of their melody and manifold movement to prove his case. Mr. Shattuck made his Bach through all its manifold movement speak with much the same harmonic force and sensibility. The French school received so little influence up to the time of Franck from the German symphonic period that it has kept almost unspoiled the tradition of the older writers. The Sonatine in C by Reynaldo Hahn, played by Mr. Shattuck immediately after his Bach pieces, seemed in its style to be hardly a remove from them. This sonatine is indeed charming, and its composer should be noted by players as a true writer for the pianoforte. Especially beautiful in Mr. Shattuck's playing was the variational andantino rubato, the delicate and wayward beauty of whose imitative melody and figuration should be a lure to every student.

After showing the finest subtlety in this music Mr. Shattuck was not found wanting when he passed to the vigour of the Brahms F minor Sonata. Here he led off with both strength and abruptness, and the work could hardly have been given with a greater nobility. The lovely slow movement, which, like other movements and songs of the composer's most rich and beautiful music, is instinct with the poetry of the falling day, is, of course, the favourite movement of the sonata. Below, we think, once praised a student for his interpretation of it by saying that he, of course, played the movement more beautifully than he himself could because he stood nearer to the feelings of youth which inspired it.—*The Manchester Guardian*.

CHICAGO

Soloist with Chicago Symphony Orchestra
January 11-12.

Arthur Shattuck, the American pianist, was the soloist in the concerto (Saint-Saens No. 5) and gave a fine performance of the piano part. He played the first two divisions with musical poise and pianistic virtuosity. The last movement he made ONE OF THE MOST BRILLIANT EXHIBITIONS OF PIANO PLAYING THAT WE HAVE HAD HERE IN SOME TIME. Rapid scales and octaves, a certain elasticity of touch, and a sparkling tone added to the spirit of the piece, and a sharp, incisive accent and a steady rise to a big climactic ending made of the movement and Mr. Shattuck's rendition of it, a gripping number.—*Chicago Daily News*.

The soloist of the afternoon was Arthur Shattuck, who played the Saint-Saens piano concerto in F major. It was grateful music which he read with fine appreciation. There was delightful clarity in the thought, and grace in the mode of expression which accorded with the spirit of Saint-Saens.

In the slow movement, Mr. Shattuck gave a force to the declamatory passages and a poetic feeling to the melody that touched a deeper note than he has ever sounded before. THERE WAS IMAGINATION AND POWER IN HIS PLAYING. The last movement he made brilliant and closed with a striking climax. The public recalled him number of times. Evidently, Mr. Shattuck has not been wasting his time since we last heard him.—*Chicago Evening Post*.

ST. PAUL

Minneapolis Symphony Orchestra

January 31.

(With Maier and Pattison in Bach Triple Concerto)

At no symphony concert this season has the interest been as intense and the enthusiasm as spontaneous and unrestrained as they were at the Minneapolis Orchestra's twelfth appearance at the Auditorium last evening. It is true that, in the advance announcement of three pianists, three sounded somewhat like the kind of "Uncle Tom's Cabin" companies that used to advertise, "Two Uncle Toms, Two Little Evas, two sidesplitting Toppies, two Marks, the lawyer, and six savage Siberian bloodhounds; but when Messrs. Maier, Pattison, and Shattuck seated themselves at various strategic points on the circumference of a large island entirely composed of interlocking grand pianos, and opened fire on Bach's "Concerto in C major for three pianos and string orchestra," it all at once seemed perfectly natural and right that they should be there. In the abstract the short and simple word "Bach" usually has an extremely formidable significance to a large and "popular" audience, and indeed, Johann Sebastian was a formidable person, as any one who has had two wives and 20 children necessarily must be. Yet so intrinsically formal a work as THE C MAJOR CONCERTO BECAME, UNDER THE MAGICAL FINGERS OF ITS THREE DISTINGUISHED INTERPRETERS, A CREATION OF GREAT AND COMPLETELY SATISFYING BEAUTY. HEARING IT WAS A NOVEL AND MOST LOVELY EXPERIENCE; one, I feel sure, of which Bach himself would have sternly disapproved. Of course, one can neither know just how it sounded on the three clavichords and primitive little orchestras of his time, nor how the great man intended it to sound, but last night's wealth of musical subtleties, delicate shades of tone and sympathetically modern emotions caused me to picture Herr Bach listening with an incredulous and astounded ear and exclaiming at the magnificent close: "Young gentlemen, just how do you get that way!"—*St. Paul Daily News*.

NEW YORK

February 5.

Aeolian Hall held a matinee audience for Arthur Shattuck, ONE OF THE MOST REFINED AND MUSICAL OF AMERICAN PIANISTS, who gave a recital of interesting music splendidly played. . . . Shattuck showed himself again to be a player of serious purpose and sincere musical feeling and comprehensive technical means. I liked him best in the big numbers by Reynaldo Hahn and Brahms, whose sonata was AN IMPRESSIVE DEMONSTRATION OF HIGHLY ARTISTIC AND SENSITIVELY ADJUSTED PIANISM. His hearers received Mr. Shattuck most warmly.—*New York American*.

Mr. Shattuck's accomplishments are well known here. HE PLAYED YESTERDAY WITH A POWERFUL AND SWEEPING TECHNIC. Mr. Shattuck used musical intelligence throughout his program and in addition showed a fine command of tone color. His thoughtful regard for his subjects bore fruit in a dignified and artistic style of playing.—*New York Herald*.

In Aeolian Hall, Arthur Shattuck gave an afternoon program whose main feature was the F minor Sonata of Brahms, a number well suited to his style. This was preceded by Liszt's version of Bach's G minor Fantasy and Fugue, Bach's E flat Prelude, and a Sonatine in C major by Reynaldo Hahn. While M. Hahn is mainly known here as a composer of songs, his Sonatine is an able work, with an unusually effective reproduction of an eighteenth century atmosphere in the finale "en forme de tambourin."

Mr. Shattuck's playing was spirited and clear cut, with ample expression marked in the second movement of the Brahms sonata, which had its full ingratiating quality under the pianist's fingers."—*New York Tribune*.

MINNEAPOLIS

With Minneapolis Symphony Orchestra

February 1.

(With Maier and Pattison in Bach Triple Concerto)

. . . In vivid contrast to this pressing inquiry of the symphony, was the sparkling concerto for three pianos and the orchestra. The grace and bright beauty of Bach's composition was delightfully set forth by pianists and orchestra. It is quite needless to speak of the perfection of ensemble achieved by these notable performers (Shattuck, Maier, and Pattison). That is taken for granted when they play. BUT THE VIVACITY AND HEARTINESS OF THEIR PERFORMANCE EVER REMAINS A FRESH DELIGHT. THE RHYTHMIC PATTERNS WHICH THEY TRACE ARE ENTRANCING. PRECISION, BRILLIANCE, PERFECT ACCORD, DELICACY SET IN CONTRAST TO GUSTO, BEAUTIFUL TONE—THESE ARE ONLY PART OF WHAT THEY PROVIDE.—*Minneapolis Daily Star*.

CHICAGO

Chicago Symphony Orchestra

February 15-16.

(Bach Triple Concerto with Maier and Pattison)

Three Pianists Big Feature at Stock Concert TWO BACH PIANO concerti on one program—and the people finding them so entertaining that, as one of them said, she "felt as if she had been to a party"! Just think of it!

Maier and Pattison have laid us under a new obligation by bringing to life the Philip Emanuel, and Arthur Shattuck has added his share by joining in the Johann Sebastian.

The triple concerto was fascinating. Shattuck fitted right into the general scheme as if he had been specially preparing for just such an occasion. The give and take between the three men was so elastic yet sure that one could sit back and simply surrender himself to the pleasure of the music. Clear thinking and sure technique went into the playing and they made not the dry-as-dust Bach of fable, but the true music pulsating with life. Bach knew that it could be made to sound if the right men took hold of it—and in any case he had had the fun of writing it, which was the only thing he had time to think about. Music is not written to order, but because the composer has an idea and wishes to set it down just as his fancy dictates.

One of the most entertaining concerts of the season. A something fresh and stimulating in the music, and in the way it was played. Those of you who have tickets for this evening are fortunate.—*Chicago Evening Post*.

A Great Day for America at Symphony

Yesterday was a memorable date in the history of American art and artists, although no sensational press-agent propaganda had heralded the auspicious event.

Upon the program appeared the names of Guy Maier, Lee Pattison and Arthur Shattuck, all American pianists, who owe the major part of their education and influence to their mother country, and most important of all, a new work by our unique composer compatriot, Leo Sowerby, one of the most unusual talents ever born of this soil, a "Ballad" for two pianos and orchestra, its first performance in Chicago.

I repeat it was a remarkable day for the American musician.

Later the three American pianists were heard in Bach's C major concerto for pianos and string orchestra, its first performance in this city.

Here was masterly, superb playing to which we listened with a thrilling glow of patriotic pride in the accomplishment of these native artists, for they handled this exquisite product of the Bach genius with extraordinary authority and virtuosity.

Messrs. Maier, Pattison and Shattuck were enthusiastically applauded and recalled—*Chicago American*.

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STEINWAY PIANO

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What Must I Know to Become a Good Accompanist?

An Interview with the Distinguished Conductor, Composer and Teacher

RICHARD HAGEMAN

(Reprinted by permission from the January number of the Etude)

"I do not play well enough to become a solo pianist, so I thought I would study accompanying."

How often have I had pupils tell me this, when I asked why they wanted to take up the study of this most difficult and, it must be said, ungrateful art. How erroneous the thought that a bad pianist would make a good accompanist. Not only must the good accompanist have a technic brilliant enough to cope with the difficulties of accompaniments, like those of Strauss, Wolf, Debussy or Wagner, to name only a few; but he must do that which the solo pianist never has to do, be able to transpose these accompaniments into different keys, and sometimes without a moment's notice. Many a time, at the last moment, does a singer feel unable to sing an aria in the accustomed key and asks the accompanist to transpose the piece into a lower one. Only with great patience and hard work can this be learned; but it is one of the necessary requirements of the good accompanist and should be mastered.

I always suggest to my pupils that they begin by transposing the easiest kind of songs, preferably songs they know, like The Last Rose of Summer or Annie Laurie, and to increase the difficulties gradually. The human mind accommodates itself to such matters very readily if you work enough. Success in this, like in all things, is largely a matter of persistence. Don't give up until you get it.

It is the same with reading music—the good accompanist must be able to play any piece placed before him at first glance. It is doubtful if any accompanist can play all the notes of a difficult modern song when seeing it for the first time, but he or she must be able to read so well and quickly that the principal harmonies and melodies are played, and so sustain the singer. I do not mean to "fake" an accompaniment but to leave out the too great difficulties at the first playing and be able at a glance to see which are the necessary notes and harmonies and play those.

This being able to read well is another matter of the most persistent work, and should be done daily. Instead of going to the "movies," or whatever your favorite pastime is, read everything you can borrow, rent or buy. The public libraries are full of music, there are several musical magazines which print one or more pieces in each copy, and there are a number of inexpensive albums of music. One of the most delightful ways of reading is to ask some friend pianist to play four-handed arrangements with you. Not only will the main goal be obtained but you will broaden your musical outlook considerably. Then we come to the languages.

KNOWLEDGE OF LANGUAGES A NECESSITY.

The knowledge of the language in which your artist sings is, in my mind, an absolute necessity. The accompanying of the word is the first requisite of the good accompanist. The piano must always underline and illustrate what the singer says; the background of the picture must be in absolute sympathy with the principal object; and it is the accompaniment which must draw the picture's background.

Another reason why you must know the language your singer uses is that it is absolutely necessary for the accompanist to breathe with the singer. I mean just—to breathe when the singer breathes, not only physically but mentally as well, and to let the piano breathe with you, so again to underline the dramatic, the poetic, the sarcastic, or whatever feeling there is in the poem, with the accompaniment.

And really to accompany well, to give full value to the musical beauty of the composition, to help your artist find the greatest support in your playing, you must orchestrate your accompaniment. The next time you hear an operatic aria accompanied by an orchestra, listen well to the tone color of the different instruments; retain that color in your mind; and then "try it on your piano." You must find different ways of striking the keys to make the piano sound like a horn, a cello, a flute, a trumpet, or whatever instrument would play that same phrase, if the orchestra was used. If the piece you play does not exist for orchestra, then orchestrate it yourself to your own taste, but do not merely "play the notes." Use your imagination.

When you play the Erlking, you must follow the father and his sick child rushing on horseback through the dark

Richard Hageman was born at Leeuwarden, Holland. His father, Maurice Hageman, a Dutchman, was the director of the Amsterdam Conservatory of Music. His mother, Francesca de Majowski, a Russian, was the court singer of Holland. Mr. Hageman was the protege of Queen Wilhelmina of Holland. He studied music in different European countries. At the age of sixteen he became assistant conductor of the Royal Opera House at Amsterdam and at eighteen was made first conductor. His versatility has proven immense, as he has become celebrated in four branches of the profession, as an operatic conductor, as a symphony conductor, as a vocal coach, as an accompanist-pianist and as a composer. No one in the field of accompanying is entitled to speak with more authority upon the subject of accompanying than Mr. Hageman. No one can read this very lucid interview without the desire to try out some of the practical suggestions given by Mr. Hageman.—The Editor.

wood. You must see them, must feel the agony of the child, the hidden fear of the father, the insinuating sweetness of the Erlking. You must see the horse finally stumbling to the house, too late; and the brutal finality of the two closing chords. What a wonderful chance for a poor accompanist to spoil the whole picture by an indifferent "plunk," "plunk," that's "done," instead of holding the dramatic tension to the very last note.

PIANO AND ORCHESTRA.

To go back to the accompanying of operatic arias. Most piano scores of operas give only a faint idea of what the orchestra in reality plays. It is impossible, of course, to



Ira L. Hill photo
RICHARD HAGEMAN

execute everything an orchestra plays, with only ten fingers, but it seems that most arrangements of orchestral accompaniments have been made a little too easy and, therefore, have lost all the color the composer had in mind.

Let me give you a few examples:

Piano score, aria of Micaela from Carmen:

Ex. 1

The orchestra really plays

Ex. 2

It is only a small change, but how differently it sounds. In Jean D'Arc, Tschaikowsky, the piano score reads:

Ex. 3

The orchestra plays:

Ex. 4

Quite a different thing, isn't it?

In the aria of Leonore, in Fidelio, the piano score reads:

Ex. 5

The orchestra plays:

Ex. 6

It is a little more difficult to play this way, but that is what Beethoven wrote.

I could quote hundreds of examples along the same line, but space forbids.

Another important thing in playing orchestral accompaniments is the "tremolo." Few accompanists realize that every note in a chord played as a tremolo is begun at the same time.

For example, a tremolo written like this

Ex. 7

(Continued on page 45)

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LHEVINNE

Creates Striking Success in New York Recital

He played with a fine singing legato and a pianissimo which might have turned many a lesser artist green with envy.—*Herald*, Feb. 12th.

In a darkened hall the brilliant player led his hearers as through a flower garden of simple familiar delights.—*Times*, Feb. 12th.

Mr. Lhevinne played brilliantly indeed. An unsurpassable technician, his style steeped in a simple and rapt devotion to the delight of all that he offered, there were times last night when he seemed a giant gently and patiently wishing for a sonata worthy of his contending.—*Sun and Globe*, Feb. 12th.

He is a pianist with a ravishing touch, sure artistic appreciations, and a dazzling finger and wrist technic.

Lhevinne's pianism and interpretations rank him high of those performers who please rather than astonish or overawe.—*American*, Feb. 12th.

He was a pupil of the fiery Safonoff, who used to thrill our Philharmonic audiences by the way he built up the Cossack march in Tschaikowsky's "Pathetic Symphony" till it loomed up like a Mount Ararat.

Lhevinne can do similar things with piano pieces. He can sing, too, on the piano, better than most vocalists can with their throats, a broad melody like Schubert's "Lindenbaum" or dramatize a song like Liszt's "Loreley" till you seem to see the maiden on the rock combing her golden hair with a golden comb and making a boatman below so crazily enamored that he almost comes to grief in the squall.—*Post*, Feb. 12th.

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CHICKERING PIANO

Letters to Lovell from Radio Fans

Following her singing over the radio recently, Marion Lovell received many letters from "listeners in." Appended are a few of them:

Dear Miss Lovell:
Congratulations on your beautiful interpretation of the Louise aria! And yet again, thank you for the Song of India and your perfect chromatics! It is a joy to hear such artistic work. I am happy to hear your program of classics, for after all they are the realities of music. I am also in this field of art and am always most enthusiastic for the success of fellow artists. You have given me real pleasure and a lasting memory of beautiful singing.

Cordially,
(Signed) ELIZABETH GIBBS,
40 East 54th St., New York City.

Dear Madam:

This is to express my appreciation of your excellent singing and most beautiful voice over the radio last evening through Station WJZ. Rarely do we hear such an artistic display of vocalism by such a gorgeous natural voice. I am very fond of operatic arias, and you were so generous with this particular kind of music that it is hard to express in words how much I enjoyed your program. In detail I might make particular mention of the Villanelle, the Lucia Mad Scene and Ernest Lovell, but all your numbers were fine. Your coloratura was as clear and sparkling as crystal, and your trills deliciously silvery. Thanking you for this most enjoyable concert and wishing you all success, I am,

Very truly yours,

(Signed) NATALIE SMITH (Mrs. F. M.),
171 Putnam Ave., Brooklyn, N. Y.

P. S.—Sincerely hope the radio audience may be favored with another concert by you in the near future.

Dear Madam:

It is a great pleasure for me to write you these few lines in appreciation of the beautiful selections which were broadcasted by you from station WJZ. I enjoyed very much listening to you. Hoping to hear you once again in the future. With best wishes,

Yours very truly,

(Signed) HENRY CITRO, JR.,
1341 Second Ave., New York City.

My dear Miss Lovell:

I cannot tell you how very much we enjoyed your wonderful recital. You sing as if you had a bird in your throat. We thank you and hope to hear you again.

Sincerely yours,

(Signed) MR. AND MRS. E. ALLMAN,
771 East 165th St., Bronx, New York City.

Sklarevski Activities

Alexander Sklarevski, a member of the piano faculty of the Peabody Conservatory of Music, Baltimore, Md., gave a recital at the Conservatory on February 5, of which Warren Wilmer Brown in the Baltimore News writes in part:

It is a very pleasant task indeed to write about the piano recital Alexander Sklarevski gave at the Peabody Conservatory last night. Mr. Sklarevski made his Baltimore debut earlier in the season, shortly after he had joined the Peabody faculty, creating the impression of an artist of truly rare qualifications. This was more than emphasized by his second appearance. . . . Mr. Sklarevski's performance throughout was marked with finesse, intelligence of a high order and with a generous play of brilliant but well-modulated tonal color.

Mr. Sklarevski has signed a contract with the Knabe Piano Company to make Ampico records.

Peterson Delights Charlotte, N. C.

Charlotte, N. C., February 13—Quite one of the best musical treats of many seasons was the appearance here recently of May Peterson with the Elrid Choral Club. Folklore is the comment in part of the Observer:

She has a beautiful voice, in quality as pretty as is her style in singing. She is perfectly natural, her stage presence being most charming. Her voice is pure in tone and exquisite in culture, and she handles it with skill and charm that makes her distinctive amongst singers. She is not only a beautiful singer, but she also has a most charming personality. She is an artist to her finger tips, and an actress of unusual individuality. She has grace of person as well as of mind, and is most magnetic. She captured the big audience to a man last night and was recalled. The audience fell in love with her—men and women—and demanded many songs from her that were not on the program.

R. T.

In Memory of William Humiston

The MacDowell Club gave a concert at Carnegie Chamber Music Hall on Sunday evening, February 17, in memory of the late William H. Humiston, well known musician and critic of the Brooklyn Eagle, who was one of the most active members of the club. The program, made up of some of Mr. Humiston's favorite music, was given by Ernest Hutchison, pianist, and Felix Salmon, cellist. Louise Vermont, contralto, sang a group of Humiston's songs. Frederick S. Dellenbaugh presided. A large company gathered to do reverence to the memory of this lovable man and splendid musician.

Leginska Scores in Los Angeles

Leginska's recent appearance as guest pianist with the Los Angeles Chamber Music Society in Los Angeles brought forth the following comment from the Los Angeles Evening Express: "Her superb technic, her exceedingly original personality and the caliber of her work grip the attention and

hold the interest." Another Los Angeles daily remarked: "Leginska brings marked individuality to her every interpretation. The theater was filled with an enthusiastic audience." Leginska is still filling engagements on the Pacific Coast, several extra appearances having been booked for her since the opening of her tour, January 15.

John Powell to Play New Works

In his recital program in Aeolian Hall, Saturday afternoon, March 8, John Powell will give the first performance of three new works by American composers. Bassett Hough has dedicated his chaconne to Mr. Powell. The other two compositions are Moods by George Harris, and Birthday Waltzes by Daniel Gregory Mason. Completing his program, Mr. Powell will play the Schumann Carnival, The Beethoven sonata, opus 31, No. 3, and Liszt's fifteenth Hungarian rhapsody.

White and Meisle in Joint Recital

On February 18, Roderick White, violinist, and Kathryn Meisle, contralto, gave a joint recital in Wheeling, W. Va.



at the Scottish Rite Cathedral. It was said by the local critics to be "the musical event of the Wheeling concert season." The next day the two artists hearing of the good work in music done in the public schools, under the direction of Prof. Edwin M. Steckel, visited the Wheeling High School, where, after speaking to the boys and girls in regard to music and composers, Miss Meisle and Mr. White gave a short informal program.

Schelling to Tour with Philharmonic

Ernest Schelling will lay down his baton as conductor of the Children's Concerts of the Philharmonic Society and the American Orchestral Society for about two weeks to go on tour with the Philharmonic Orchestra, Mr. Mengelberg conducting. Mr. Schelling will be soloist, playing his own Impressions of an Artist's Life, in Philadelphia, Washington, Baltimore, Lancaster and Pittsburgh.

Credit for Elzin

Through an oversight, Elzin, the well known photographer of famous artists, was not given credit for the photograph of Helen Hobson that appeared in last week's issue of the MUSICAL COURIER.

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Macbeth Scores with Opera Company at Davenport, Ia.

Davenport, Ia., February 9—In spite of a raging blizzard, the worst in years, some 2,000 Davenport music lovers gathered in the new Masonic Temple to hear Florence Macbeth, coloratura soprano of the Chicago Civic Opera Company, and her company, in concert and in Wolf-Ferrari's one-act opera, Secret of Suzanne, on Tuesday last.

It was Miss Macbeth's first visit to the Tri-cities, but it served to make a deep impression on her hearers, not only by the brilliance of her contributions to the evening's entertainment, as illustrated by a perfect rendition of Charmant Oiseau from David's La Perle du Bresil, but also by the charm of a great personality.

Adding to the pleasures of the evening were Joseph Royer and Luigi Della Molle—both known for their achievements with the San Carlo Opera Company, who played the roles of Count Gil and Sante, respectively, to Macbeth's Suzanne. Mr. Royer, too, acquitted himself most creditably, displaying a baritone voice of warmth and color in his solo, Largo al Factotum, from Rossini's Barbiere di Siviglia, and in his duet with Miss Macbeth, La ci darem la mano, from Mozart's Don Giovanni.

Special mention should be made of Troy Sanders for his excellent accompaniments and his work with the string quintet which provided the orchestral support for the opera.

M. B.

Spalding Recital, March 2

Albert Spalding will give a popular program at his second violin recital of the season in New York at Carnegie Hall, Sunday afternoon, March 2, when he will play the Kreutzer sonata and the Devil's Trill. He will also play four numbers edited and transcribed by himself: Chopin's nocturne in G, op. 37, No. 2; waltz in G, op. 70, No. 1; Schumann's Even Song, and Schubert's Hark, Hark, the Lark. Andre Benoit will be at the piano.

Sundelius to Give New York Recital

Between Marie Sundelius' appearances at North Adams, Mass., and State College, Pa., the popular soprano will give a recital at Carnegie Hall, New York, on March 16. Sundelius spent the early part of the season filling engagements in the middle and far west, and since her return a few weeks ago has been busy singing "on the road" this side of the Mississippi.

Richard Hale Soloist with St. Louis Symphony

Richard Hale, baritone, well known in musical circles, appeared in New Orleans on February 12, as soloist with the St. Louis Symphony Orchestra. As usual, he was well received and upheld the fine reputation he has gained for himself as an artist of high standing.

A. Russ Patterson Enjoying Miami

A card from A. Russ Patterson, the New York vocal teacher, who is spending a few weeks in the South, reads: "Having a wonderful time, golfing, bathing and motoring. Staying at the new Nautilus Hotel, Miami Beach. Weather has been ideal."

Salzedo Under Judson Management

Carlos Salzedo, who needs no further introduction as a harpist and as a musical innovator, will be under the exclusive management of Concert Management Arthur Judson next season.

Roxas Pupil Scores in Hoboken

Inez Church, soprano, an artist-pupil of Emilio A. Roxas, sang in Hoboken, N. J., on February 10, at St. Paul's Episcopal Church, and was immediately engaged for a return date at the same church.

Easton Guest of Sorority

The Appleton, Wis., chapter of the Sigma Alpha Iota musical sorority, of which Florence Easton is an honorary member, held a reception in honor of the artist directly after her recital in Appleton on February 19.

Clara Clemens Appears with Orchestra

Clara Clemens includes among her recent concert engagements appearances with the St. Louis and Minneapolis Symphony Orchestras. She will appear in joint recital with Rosenthal in Boston on February 28.

MUSIC

Fraser Gange, Baritone.

By OLIN DOWNES.

Fraser Gange, a Scotch baritone, who sang last night for the first time in New York, has a voice of uncommon range, quality and technical development. He is a well-rounded musician and interpreter, as he showed in groups of Italian, French, German, Russian, English and American songs. Upon these songs he bestowed marked intelligence and dramatic instinct, and was always明白 and sincere in revealing the message of the composer.

Mr. Gange can himself a baritone, as he is, but his lowest register is of a rich bass quality, while he has unusual control of an organ which includes the capacities of a baritone of high range. He can use his voice—play upon his instrument—in any of these registers, which have been well worked out and co-ordinated. In sustained song, in florid music, in passages of dramatic declamation he gained his end. Not many singers could have turned as successfully from the sombre and powerful "Gruppe aus Tartarus" of Schubert to "Die Forelle," or from Schumann's "Ich grölle nicht" to the same composer's "Frühlingsnacht."

A group of songs in English by Frank Bridge, C. H. Parry, Villers Stanford, Arthur Somervell, Charles Wood, Vaughan Williams, Sidney Homer, Frederick Clay, Dr. Arne and an old Highland air completed the program. In these performances there was admirable English diction, and often a song of comparatively slight musical value was given with a point and style which made it for the moment significant. An audience of good size gave Mr. Gange a cordial reception.

New York Times

Fraser Gange Appears.

The reputation that has preceded the baritone Fraser Gange to this country was not sufficient to attract a large audience to his New York debut last night in Aeolian Hall, but its confirmation appeared to satisfy those discerning people who were in attendance.

Mr. Gange is possessed of a rich voice of large almost bass-like proportions and supple use. He showed a sure sense of French style in his initial songs of Faure and Bruneau, and a clean phrasology in the Secchi and Haendel lyrics that immediately followed. Even more intimate, however, proved his appreciation of the German lieder, from the slow drama of Schubert's "Gruppe aus dem Tartarus" and the tender pensiveness of Strauss' "Traum durch die Dämmerung" to the glistening "Frühlingsnacht" of Schumann.

There were shrewd touches of interpretation about Mr. Gange's gestures, which contributed much appropriate atmosphere to the varied program. Though the color effects were not startling and though not a single falsetto trick played an illicit share, the baritone made his effects tell by a simple and keen intelligence working through his remarkably virile and appealing voice.

The second half of the program was consecrated to the English and American schools. Outstanding were Frank Bridge's exciting "Isobel" and Walford Davies' "When Childer Plays," the latter being added as an encore. Richard Hageman also accompanied songs by Parry and Stanford, Somervell, Wood, Vaughan Williams and Sidney Homer, with a final group of Frederic Clay, and Dr. Arne.

New York Sun & Globe

Fraser Gange, a young baritone, known to New York only through his reputation in the British Isles, gave his first recital in Aeolian Hall last night. The American verdict was that these echoes across the pond have been only too faint, for Mr. Gange's performance was in many ways remarkable. Not only is his voice exceptionally rich and full of color but he has the rare quality of making a song come to life through unconscious dramatization. He sang the usual groups in fair French and German so excellent that it gave rise to a rumor of a season in a Berlin opera company; this, however, was not confirmed. The enthusiasm of a small audience last night indicated a second concert where his hearers will be far more numerous.

New York World

FRASER

GANGE
Baritone

The Unexpurgated Story of a Real Success, told by New York Critics

Engagements for the balance of this season and for 1924-1925 now booking.

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Baritone Gange Is Big Success in His First Recital Here

By GRENA BENNETT.

FRASER GANGE, a Scotch baritone, made his American debut in Aeolian Hall last night, and immediately registered one of the outstanding artistic successes of the recital season. A quiet hint of his successes at home had been whispered hereabouts, but it did not, in the faintest degree, prepare last night's audience for the admirable exhibition of vocalism that was received with genuine and deserved enthusiasm.

Mr. Gange possesses a rich and voluble voice whose low notes enter the bass register, and whose range throughout, is of the same superb quality. He has dramatic taste highly developed, phrases with artistry and effect, and like all British singers of his rank, lays stress on good diction.

His opening group consisted of songs in French by Faure, Bruneau and Gretchaninoff, which he interpreted with understanding of the composers' idiom and with rare enunciation, and Italian numbers by Secchi and Handel. The difficult phrases in these two last named were managed without effort and invested with great charm.

Mr. Gange's versatility did not stop there. His many listeners were equally delighted with his German songs by Strauss, Schubert and Schumann; songs by English and American composers (one by Sidney Homer, who was an interested auditor) and a collection of English and Scotch folk-songs.

New York American

Fraser Gange's Bow Here Brings Versatile Singer

Scotch Barytone Has Powerful Voice With Unusual Capacity of Expression

A powerful, resonant voice and unusual capacity for expression marked the singing of Fraser Gange, a Scotch barytone, who gave his first recital here last night in Aeolian Hall, beginning in French and Italian, with numbers by Faure, Bruneau, Gretchaninoff, Secchi and Handel. These showed Mr. Gange to be a versatile artist as well.

His deep notes, in which a certain roughness aided his effect, proved well adapted to the gloomy atmosphere at the beginning of Gretchaninoff's "Triste est le Steppé," while Handel's "Chi sehera colle rose" brought smoothness and a light, graceful manner.

In the next group Mr. Gange showed a thorough command of German lieder, faring equally well in the quiet expressiveness of Strauss's "Traum durch die Dämmerung" and the declamatory "Gruppe aus dem Tartarus" of Schubert. Strauss' "Ruhe, meine Seele," Schubert's "Die Forelle" and two Schumann numbers, "Ich grölle nicht" and "Frühlingsnacht," had an equally high standard of performance. An encore from Walford Davies showed command of a lighter vein.

Mr. Gange gave English composers a plentiful share of his program, with two of Frank Bridge and others by Parry, Stanford, Somervell, Charles Wood and Vaughan Williams. The singing of Wood's plaintive "Over Here" gave another example of the barytone's expressive power.

Sidney Homer's "The Pauper's Drive" followed, with songs by Frederic Clay, Arne and an old Highland air, "Turn ye to me," as the last group of an unusually satisfactory recital. Richard Hageman's accompaniment deserved praise.

New York Tribune

ALBERT COATES BOTH SURPRISED AND DELIGHTED WITH ROCHESTER'S PROGRESS

"One of the most significant musical accomplishments which I have heard and seen in America," said Albert Coates recently, "is an orchestra of young high school and music school pupils, in age in the middle 'teens,' of both sexes, and representing young America as trained here in Rochester schools, playing Tchaikovsky's 'Pathetic' symphony—the 5-4 movement—and playing it, after one or two readings, with real appreciation and effectiveness."

Mr. Coates was talking about the class in orchestra conducting, which he has in full swing in the Eastman School

co-operation that will make real community advance in music certain, and at the same time will provide capacity to maintain community interest.

"It has been apparent for some time that this country is going to have more orchestras, more opera, more of everything that will give its people music in all forms. And just as there is wakened interest in providing training for young Americans to play orchestral instruments, to sing opera music, so there is need of interest in a training of Americans to become skilled conductors of orchestras and of opera. I went back to England firmly convinced that in Rochester the means to afford these various kinds of training were all in waiting to be used. In connection with my duties as conductor of the Rochester Philharmonic Orchestra I had a vision of usefulness in establishing a training class for orchestra conductors.

"One query remained to be answered after my coming in January. Would the co-operation, by which alone the success of this project could be assured, be given me? I needed an orchestra, and an orchestra not burdened with constant rehearsal duties and with public performance—not sophisticated under experienced direction of the music to be played. But a young, capable, ambitious and, at the same time, really musical band of players. Would the public schools and the Eastman School furnish me with such an orchestra?

"The question was settled as soon as I sought co-operation. From the supervisor of public school music, from the supervisors of instrumental music, from the director of orchestral training in the Eastman School, from everybody to whom I went with requests for interested co-operation, I got it in full measure—got more than I asked. And the young players came to become a part of this project in behalf of betterment of orchestral music in such a fine spirit that I have been delighted with them. We have called this orchestra the Rochester Junior Orchestra. We have set it to playing at eight Beethoven's seventh symphony, Tchaikovsky's sixth symphony, and the Score of I Pagliacci, with Elgar's Variations and Tristan and Isolde to follow. And they are playing this music with increasing effectiveness, under the conducting of the members of my class, with such suggestion from myself as seems of benefit.

USES OPERATIC SCORES.

"And here let me say that from the first, in training conductors I use operatic scores, for it is my contention that a concert conductor learns his business best by conducting opera. See now what co-operative advantages are furnished by our Rochester means! We have our orchestra; we have in connection with the Eastman Theater an immense library of orchestra music; we have an opera training department that is coming on and soon, when we want to, it will be possible to include in our class procedure the voices to sing opera scores, both the music for soloists and for chorus. The advantage is not for one at the expense of somebody else; the orchestra will be a splendid training opportunity for young musicians; the singers will add a practical experience in singing with orchestra; the student conductors will work under conditions including all phases of a conductor's business.

"I am more interested in talking of the scope of this project, as I see it, than about the technical detail of the work I do. Interest in the class itself has been surprising and gratifying. I felt at first that a class of six students would be right, and believed such a class might be assembled. We have a class of twelve, and might have had a class of twice that number, made up of members resident in America; we had besides several applications from abroad. I accepted twelve students because it seemed such injustice to some to refuse. I divide the class into two sections. Each member of the class conducts the orchestra twenty minutes each week; we have two periods of work per week with orchestra. In addition we have two periods of work per week in which the music is played on two pianos. These periods are those in which I do most of my technical work with the class members—the suggestion of methods in general, and personal suggestion adapted to individual needs. From the periods with piano, class members come to the orchestra ready to demonstrate what these suggestions have meant to them.

"This is as interesting work as I have ever done in my varied experiences. And I repeat that I have never seen nor heard anything musical which seemed so direct a demonstration of an immense stride toward making music really a community interest and achievement, as the playing by these sixty boys and girls of great symphonic and orchestra scores, with no other preliminary preparation than has been made by them in their school orchestra playing."

Another Nadworney Maine Triumph

Devora Nadworney, soloist at the Rubinstein Club's February 12 matinee, in New York, sang request numbers, such as the Flower Song (Faust), which all audiences in Maine made her add to the programs. Besides songs she sang as many as five arias at each concert in Maine, including those from Trovatore, Faust, Samson and Delilah, The Prophet and Carmen. An echo of her Maine success, quoted from the Bangor Daily News of January 21, follows:

Devora Nadworney, a contralto, amazed even those who were familiar with her work at the recent festival, for her selections at this concert were wide in range, excellent in choice and afforded her ample opportunity to reveal one of the most glorious contraltos heard here in many years, and comparable without any fair-fetched analysis, in timbre and tone, to that of the great Swedish prima donna, Sigrid Onegin, the blazing star of the 1923 festival. While her work at the festival was most praiseworthy, it failed in any way to reveal, whether because of lack of opportunity, as she appeared in but a single number, the range, power and beauty that was so evident to all who heard her at this time. Devora Nadworney won her audience in no unmistakable manner in her opening number, Thy Beaming Eyes, and added fresh laurels in the aria from Il Trovatore. On her second appearance she sang My Native Land, by Gretchaninoff, and the aria from The Prophet, as an encore, and Girometta by Sibella.

Mlle. Nadworney also sang the famous Habanera from Carmen, in costume. Her last appearance consisted of The Last Hour, by Kramer; Spinning Song, and Dawn, by Corby. She added for encores, The Flower Song from Faust, and a ballad of rare beauty, Lindy Lou.

Like a luminous star rising over the horizon came the exquisite voice of Devora Nadworney. She sings with feeling and a spiritual understanding that gets the very essence of the music, and her voice is luscious and warm, with a resonance that holds in the greatest climaxes. She sings in big form and holds the vibrant qualities of her tone alike

even in her soft passages. Her presentation of her varied themes showed versatility and her work in the opera gems indicated the dramatic touch that insures operatic as well as concert success.

John Charles Thomas Scores Another Hit

John Charles Thomas went over to Philadelphia last week and won the town. An easy matter for John Charles. He has done it all over the U.S., both in light opera and in con-



JOHN CHARLES THOMAS

cert, and everywhere the press gives him unanimous approval. After his latest Philadelphia success the Record came out with such a splendid estimate of his art that it is worth reprinting. The Philadelphia Record of February 19 said:

JOHN CHARLES THOMAS HEARD IN SONG RECITAL

HIS FINE VOICE AND ART CONTRIBUTE TO AUDIENCE'S ENJOYMENT.

The last of the Monday Morning Musicales, in the Bellevue-Stratford ballroom yesterday, introduced John Charles Thomas, baritone, as soloist. Thomas is well known in this city, having appeared here with success in operas of the lighter type several seasons ago. Now he has developed into one of the most satisfying singers of classic songs before the public. Nature has been lavish with his vocal endowment, while good judgment and a musical temperament have done the rest. The timbre of his voice is suggestive of Ruffo. As a singer of songs, however, he is far in advance of the great Italian baritone, his interpretations being conspicuous for the fidelity to sentiment maintained and the fine expressive manner in which they were delivered. The program, in the presentation of which Thomas had the artistic accompaniments of William Janauskas, was comprehensive and interesting, presenting songs in Italian, German, French and English, to which there were several encores, one of the most popular being a little song of the soloist, Once in May, his first effort at song writing and very attractive. Several of the songs were more fully enjoyed after some brief explanatory comments by the singer. Thomas has a beautiful voice, full, rich and well trained. It was a great treat to hear such fine singing from an American singer. One realizes that Thomas is just at the threshold of a career of distinction.

Diaz Under Daniel Mayer's Management

Rafaelo Diaz, tenor of the Metropolitan Opera, has entered into an arrangement with Daniel Mayer by which the latter will be his exclusive manager for concert appearances. Mr. Diaz has been doing some very effective work with the Metropolitan this season, particularly in the revival of Le Coq d'Or. Next season Mr. Diaz intends to devote more of his time to recital work and Mr. Mayer is now making arrangements to book a tour for him.

Thelma Thelmar Activities

Thelma Thelmar, soprano, whose excellent voice and artistic ability has won success for her wherever she has appeared, was soloist at a banquet given by the Pharmaceutical Society of New York at the Hotel Astor on February 3; on February 4, she sang at the Masonic Temple, New York, and on February 12, she was soloist at a concert given by the Patriotic Daughters of America at Roosevelt's birthplace.

Jessie Masters Sings in Washington

Prof. Albert W. Harned, of Washington, D. C., gave a reception and recital in honor of Mr. and Mrs. H. F. Usry on February 5, in his studios. The artist of the evening was Jessie Masters, contralto, an artist-pupil of Mr. Harned, who delighted the audience with the clearness of her tones and her distinct enunciation.

Mérö in Double Role in Cincinnati

A new way for soloists to get into the good graces of symphony conductors has been discovered by Yolanda Mérö. Immediately before her recent appearance with the Cincinnati Symphony Orchestra, under the baton of Fritz Reiner, the well known pianist cooked the dinner for the conductor and his wife.

Minnie Tracey Breaks Rib

Minnie Tracey recently fell and broke a rib, but she is now recovering.



ALBERT COATES.

Latest portrait of the conductor of the Rochester Philharmonic Orchestra and director of the class in conducting at the Eastman School. Mr. Coates will bring the Rochester Philharmonic Orchestra to Carnegie Hall on Monday evening, April 7, for its first concert away from home.

of Music in Rochester. This class is a project which Mr. Coates desired to attempt, after his visit to Rochester and to George Eastman last summer, at which time it was arranged that Mr. Coates should conduct the Rochester Philharmonic Orchestra for a season of fifteen weeks, beginning in January. During his summer stay in Rochester, Mr. Coates became thoroughly acquainted with what is done in the Rochester public schools by way of instrumental instruction; he not only heard the high school orchestra of the city play, but he, himself, conducted it. He also investigated the Eastman School student orchestra.

Mr. Coates explains his foresight of possibilities, and of opportunity for co-operation in the scheme which is the motive of the whole Eastman School and Theater project, in what follows:

"I was surprised from the first in the equipment I found in the Eastman School and the High School, and Theater—in its capacity for use for many phases of musical achievement. But nothing impressed me more than the extension made by putting into the hands of public school children the instruments, which they are being taught to play, and the means to form school orchestras, bands, ensembles of all sorts. Here is co-operation between a great institution, devoted specially to music, and the wider institution of public education. Here, I said to myself, is the opportunity for

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"TOKATYAN—

with his beautiful voice bids fair to become a real personality in the operatic world"—*New York Evening Post*.



Lomax photo

ARMAND TOKATYAN

"The hit of the affair—"

"Wrote his name distinctly in the books of the judicious—"

"Grasped a career in a single evening—"

"He decidedly has a future—"

"The surprise of the evening—"

"--A Wonderful Voice--"

Cavalleria Rusticana

A voice of resonant tenor quality, with just enough of a baritone tinge to give it intensity.—*Brooklyn Eagle*, December 20, 1922.

A voice of rare quality, a voice that was even, velvety and at all times pleasing. His upper tones, particularly, proved appealing.—*Brooklyn Times*, December 20, 1922.

Anima Allegra

One of the most refreshingly unconventional members of the cast.—*New York American*, February 15, 1923.

The hit of the affair, as far as the singing actors go, is of course the Lucio of Armand Tokatyan. Not only did Mr. Tokatyan sing most agreeably, but played a comic part with a humor, a sprightliness, a dexterity rarely witnessed in opera at all, almost never from a tenor.—*The New York Evening Globe*, February 15, 1923.

Mr. Tokatyan wrote his name distinctly in the books of the judicious.—*New York Tribune*, February 15, 1923.

Few tenors can fall off a chair as well as he did and afterward sing a serenade of stage with excellent tone.—*New York Herald*, February 15, 1923.

But the one of the cast who really stood out, who, unless all signs fail, grasped a career in a single evening, is Armand Tokatyan, the new Armenian tenor of the Metropolitan Opera Company.—*Town Topics*, February 22, 1923.

His voice has a lovely quality and his use of it is very artistic.—*Brooklyn Daily Eagle*, February 28, 1923.

Tokatyan was singularly good in the amusing part of Lucio, in which he indicated that he decidedly has a future. Keep an eye on him.—*New York Evening Post*, February 15, 1923.

A youthful singer with a lovely lyric voice and a good comedy sense.—*New York Evening World*, February 15, 1923.

The surprise of the evening was Mr. Tokatyan. He blossomed out as a character actor, but with an amazingly fine voice, well handled, of lyric color and of admirable value. With grooming, he should go far at this house.—*New York World*, February 15, 1923.

Armand Tokatyan is genuinely amusing as the irreducible Luck and does some good singing.—*New York Evening Sun*, February 15, 1923.

Mr. Tokatyan added to his already flourishing laurels as the season's best singing comedian.—*New York Tribune*, March 15, 1923.

His voice has unusual charm and he uses it admirably.—*Brooklyn Times*, February 28, 1923.

Thais

The role of Nicias was well assigned to Armand Tokatyan, whose excellent French pronunciation gave special distinction. Tokatyan has a voice of exceptional clarity and he sings with ease and appreciation of the significance of his song.—*Philadelphia Record*, February 21, 1923.

This young man possesses a voice of unusual richness and quality and uses it with taste.—*Brooklyn Daily Eagle*, January 3, 1923.

The handsome lad achieved a distinct success, disclosing again his very definite talents as an actor and lending to the part a distinctive and picturesque value which it has hitherto lacked.—*New York Telegraph*, February 28, 1923.

A clear voiced Nicias.—*New York Evening Mail*, November 11, 1923.

This young singer with his manly presence, his charming expressive face and beautiful voice, bids fair to become a real personality in the operatic world.—*New York Evening Post*, November 11, 1923.

He sang it delightfully and gave the role a well studied and attractive characterization.—*New York Globe*, November 11, 1923.

Sang with a pleasing and polished tenor voice.—*New York American*, November 11, 1923.

Armand Tokatyan gave an agreeable performance of that man about town.—*New York Tribune*, November 30, 1923.

Armand Tokatyan has a quality of voice precisely suited to the music of Nicias and he, too, gives to that role a vitalizing authority.—*Philadelphia Evening Star*, November 14, 1923.

A fine voice.—*Philadelphia Public Ledger*, November 14, 1923.

A role in which he is vocally and dramatically acceptable.—*New York Evening World*, November 30, 1923.

Armand Tokatyan sang with fresh and sensuously beautiful tones the music of Nicias.—*Philadelphia North American*, November 14, 1923.

Butterfly

He was a very presentable lieutenant with a voice which was generally adequate with a pleasing quality of tone.—*New York Tribune*, December 16, 1923.

Romeo and Juliet

He has a wonderful voice, mellow in its lower range, capable of remarkable expansion, so clear in its upper reaches that reminiscent thoughts of Bondi's best years were inevitable. It is a flawless voice, true to pitch, even in volume, flexible as a willow branch. There is not one among the tenors at the Metropolitan who gives such great promise as he.—*Brooklyn Times*, December 19, 1923.

Vocally he pleased. The Metropolitan does not lack promising young tenors for its Italian and French repertory and Tokatyan has made a most favorable impression since his first appearance in New York.—*Brooklyn Daily Eagle*, December 19, 1923.

The charm and lyric beauty of Tokatyan's tenor stood out throughout the musical evening.—*Brooklyn Standard Union*, December 19, 1923.

A melodious Romeo.—*New York World*, January 19, 1924.

He sang the music creditably and in some places with dramatic effect.—*New York Herald*, January 19, 1924.

Armand Tokatyan proved a youthful and ardent lover in most excellent voice.—*New York Journal of Commerce*, January 19, 1924.

He made a good impression musically and dramatically and added visually in the picturesque ensembles.—*New York American*, January 16, 1924.

Acquitted himself more than acceptably. The music lies well in his voice and he makes a handsome young Montague.—*New York World*, January 31, 1924.

Mr. Tokatyan was visually and vocally satisfying.—*New York American*, January 31, 1924.

As Romeo he sang with a tone of agreeable warmth.—*New York Tribune*, January 31, 1924.

Mr. Tokatyan's youthful figure and bearing and his excellent stage sense are genuine assets that are supported by a voice of no mean unlike. Romeo's music suits it—his best singing was done in the balcony scene—there his singing was marked with passion, fervor, tenderness and grace.—*New York Evening World*.

La Habanera

Armand Tokatyan's contributions as Pedro were of splendid quality and warmth.—*New York American*, December 29, 1923.

Mr. Tokatyan achieved some real dramatic effects with his brief existence and violent death of Pedro.—*New York Herald*, December 29, 1923.

Mr. Tokatyan made much of his part.—*New York Tribune*, January 3, 1924.

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Morning News

MILDRED PERKINS: As soloist and impresario Miss Perkins has toured the American continent four times with a company of three other Kaufmann pupils, appearing in the leading theaters.

ELIZABETH HAMILTON: Appearing successfully in joint recitals with David Dugan, tenor, throughout the country.

FLORENCE WRIGHT: Appearing in a trans-continental tour. Described recently in a Calgary paper as having "carried off the honors of the evening with a very beautiful voice."

VIRGINIA LIVINGSTON: Now singing with success in Canada. The Vancouver Sun: "Scored a great hit singing numbers by Testi and Offenbach."

MAUDIE YOUNG: After a highly successful appearance in the big 4th Regiment Armory at Jersey City, N. J., wrote to Mrs. Kaufmann: "Without the wonderful and patient training you have given me I never in all the world could have had the great success that has attended my public appearances."

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MUSIC AND PUBLIC EDUCATION

By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

MUSIC TEACHING AND SONG SINGING

The Relation of Both to Public School Activities and the Value to the Child

The old controversy as to whether it is more important to teach sight singing in public schools, or to devote the time to the teaching of real music, will always exist so long as academic and practical minds are part of a civilization. Every once in a while there crops up a new method of sight singing which is supposed to be far more advantageous than the one that preceded it, and that the only logical way to teach music is to send the small child forth, armed with a lot of information which is of little or no value to him in his daily occupation. A recent decision on the part of the Education Board in the State of Washington is decidedly interesting. In an attempt to equalize the working hours of instructors in the State Normal School, the president of that institution made a recommendation whereby each instructor is to have eight working hours a day for five days during the week, and four hours on Saturday. This, it was pointed out, is a standard working week and must be accepted in the education field. It was further stated that the teachers would accomplish the desired eight hours a day by class room instruction, which would also include preparation, examination of papers, and committee work with the faculty. In the assignment of these duties the subject of music was slightly discredited. It is asserted that one hour's work in teaching physical training, music, or laboratory instruction, was not equal to one hour spent in teaching mathematics, English, or history. It was further declared that the teaching of the latter subjects required a greater amount of time spent in preparation. This may be true of physical training, but it is certainly not true of music or laboratory science.

THE WRONG VIEW OF MUSIC EDUCATION

The old type of music instruction which required pupils in elementary, high, and normal schools, to devote the larger portion of their time to the study of technical knowledge has in a measure discredited the subject. Technic in music is something which can not be learned in a superficial manner. There are certain fundamentals which should be studied and learned if we are going to do sight reading of any kind, but when the entire time is devoted to this the whole scheme falls by its own weight. When educators are discussing the subject of music teaching of this kind they realize that pupils are not required to do very much home study. They assume that the teacher has learned enough to teach the subject, and therefore is not required to do any great amount of home preparation. Consequently it is known as an unprepared subject. They fail, however, to take into consideration the fact that the amount of nervous and physical energy expended in the teaching of music is twice that expended in the teaching of English, history, or allied subjects. First of all, English classes are about one-half the size of music classes. Second, the music teacher must take the assembly—from several hundred to a thousand pupils. Again, the rehearsing of an orchestra requires a type of energy which can not be measured as we would measure the ordinary class room recitation.

THE MODERN VIEWPOINT

The modern viewpoint in teaching school music is that the subject shall articulate in full with the general curriculum. The instruction given during the regular music period should not be of an abstract nature. It should be given with the intention of functioning as part of the school life, and in correlation with the other subjects. If music is not taught in this way, then it is not being taught properly. The high school orchestra has a distinct function to perform, and the very rapid growth of instrumental music in the schools of the United States has clearly proven that the schools are on the right track. In the elementary schools song singing has become the most important part of the work, largely because the song is the easiest method of approach to articulation with the general curriculum. As we have stated before, a repertory of songs carefully selected can function in the teaching of all subjects. Singing of this kind permits of dramatization which is one of the most effective forms of public school presentation.

It is natural to believe that the State Board in Washington was not familiar with this phase of music instruction, otherwise they could not have reached such an absurd conclusion. In the first place, music is not a subject which should be taught against time. The fact that they are reducing a teacher's service to hours and minutes is an obvious attempt to discredit intelligent instruction. The amount of preparation required in teaching is such as to remove it absolutely from the field of physical labor, and the requirement of an eight hour day for an artisan should never be a basis of comparison for an instructor in the normal school system.

The great value of teaching music is in the fact that it prepares a child for the proper mental attitude toward his social existence. He must of necessity attend operas, concerts, and musical performances of all kinds if he is going to add anything to his adult education. It is because of this that song singing is stressed in the elementary schools, but out of this song singing there grows not only a desire on the part of the child to learn more music, but a real skill in the actual reading of music. This method may not be as particular in its pedagogical content as that which has to do with scale building and interval instruction, but it has a broader and greater possibility insofar as it makes the child understand the real message of music, what music stands for, and what it is. The problem is so comprehensive in its scope that it can not be encompassed by a mere superficial approach.

WHERE THE STRESS IS LAID

If we believe that song singing is the most important thing then the utmost care should be exercised in the selection of such material so that the time of the child will not be wasted in trivial accomplishments. There is enough good music published and at the command of teachers to do away with any complaint on their part that it is difficult to find material which will carry ideas of this kind across. When a repertory is established and maintained throughout

the grades in the high school, the average pupil carries away with him very distinct impression as to what constitutes good instruction. He has something on which he may fall back as a matter of memory or musical imagination as the case might be, and can not fail to understand the real message of music in his education.

Clarence Adler Club to Meet March 1

The next meeting of the Clarence Adler Club will take place on Saturday evening, March 1, when Bachaus will be guest of honor.

CURRENT MUSICAL PRIZES AND SCHOLARSHIPS

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information. Manuscripts are submitted at the risk of the composer.—Editor's Note.]

The Berkshire Music Colony, Inc.—\$1,000 for chamber composition. Contest ends April 15, 1924. Hugo Kortschak, 1054 Lexington Ave., New York.

The Society for the Publication of American (Chamber) Music—Manuscripts should be sent under name of plume to William B. Tuthill, 185 Madison Ave., New York.

The American Academy in Rome—(See issue of November 22)—Competition for a Fellowship in musical composition, unmarried men, citizens of the United States. Manuscripts must be filed with Secretary of the Academy by April 1. For application blank and circular of information, apply Roscoe Guernsey, Executive Secretary, American Academy in Rome, 101 Park Avenue, New York.

National Federation of Music Clubs—Competition of compositions to be performed at next biennial. Prizes offered for symphonic poem, cantata for women's voices, instrumental trio, children's chorus, harp solo, anthem, song, and Federation ode. Address Mrs. Edwin B. Garrigues, 1527 Spruce St., Philadelphia, Pa.

Summer Master School of the Chicago Musical College—Ten free scholarships. Apply for rules and regulations of competition to Chicago Musical College, Chicago, Ill.

Ohio State Contest Department—State Junior Club Contest during festival in Toledo, April 28-May 24. Lists for required numbers in elementary, intermediate, and advanced divisions, also rules and regulations, may be obtained from Mrs. Harry L. Goodbread, 2795 Euclid Heights, Cleveland, Ohio.

Ohio Federation of Music Clubs—\$50 for an anthem; \$100 for a piano composition; \$50 for a violin solo with piano accompaniment; and \$50 for a secular song. For further information apply to Mrs. W. P. Crebs, 71 Oxford avenue, Dayton, Ohio.

New Jersey State Hotel Men's Association—\$150 to lyric writer and \$150 to composer of "booster" song to exploit New Jersey. Contest ends April 1. For further details address Victor Jacobi, Lenox Hotel, Newark, N. J., or the MUSICAL COURIER.

Southern Choir and Choral Competition—To take place at Converse College, Spartanburg, S. C., on April 12, for amateurs residing in South Atlantic States. Apply for entry blanks before March 15 to the Director, Converse College, Spartanburg, S. C.

The Andalusia Summer School of Music—Six free scholarships. Contest on June 16. For particulars, apply to Mrs. T. F. Plummer, Andalusia, Ala.

Cincinnati Conservatory of Music—Scholarship in master class of Marguerite Melville Liszniewska at summer session. Trial on June 11. For application, write Burnet C. Tuthill, Cincinnati Conservatory of Music, Cincinnati, Ohio.

San Antonio Musical Club—Compositions for chorus, song cycle, duet, anthem and piano—prizes \$100 and \$50 for each. \$100 for violin or other strings, solo or ensemble, composition. Manuscripts must be sent by April 1 to Mrs. J. W. Hoit, 321 W. Craig Place, San Antonio, Tex.

Tuesday Musical Club of San Antonio—Offers prize of \$500 for musical pageant depicting history of music, open to all Americans. Contest closes January 1, 1925. For further instructions address Mrs. Clara Duggan Madison, 207 Richmond Ave., San Antonio, Tex.

Friends of American Music—American composition contests, prizes amounting to \$2,200 for orchestra, chamber music, song and piano compositions. Manuscripts should be sent before September 10 to Anna Millar, 500 Lillis Building, Kansas City, Kans.

Este Organ Company—Scholarship in organ playing at school of music in Fontainebleau, France, awarded to recipient of highest marks in Guild Fellowship examination in cities from Boston to San Francisco on May 15 and 16.

GOTHAM GOSSIP

DVORAK PROGRAM AT BRICK CHURCH

Dr. Clarence Dickinson's Dvorak program at the Brick Church, February 15, proved one of the most popular of the series, bringing as it did various well known songs and instrumental works. Arthur Kraft, tenor, sang *Cloudy Heights* with fine high tones and good expression; his quietly sung *God Is My Shepherd* was beautifully done, and *Songs My Mother Taught Me* was full of pathos. Paul Keefer, cellist, contributed two numbers, and the organ works most enjoyed were *Goblin Dance*, played on the Celeste stop, and the largo from *The New World Symphony*. Altogether there was much variety in this truly melodious and expressive music. Tomorrow, February 29, Mendelssohn's oratorio, *Hymn of Praise*, will be presented by the Brick Church Motet Choir, the soloists being May Reddick Prina, soprano; Elizabeth Smythe, soprano, and Lambert Murphy, tenor.

DICKINSON ORGAN LECTURE RECITALS CLOSE.

February 26, the last of the series of historical organ lecture recitals was given by Dr. Clarence Dickinson in the chapel of Union Theological Seminary, assisted by eminent soloists and choir of mixed voices, plus the male choir of Union Theological Seminary, C. B. Noble, leader. Included on the program was music beginning with John Dunstable (A. D. 1390-1453), and continuing through Flemish, Italian, Dutch, Danish, German, Belgian, to modern French composers, Guilmant and Widor—this presented in chronological order and unbroken line, teacher and pupil from A. D. 1424 to 1924. Melville Charlton directed the male chorus. The usual large audiences have attended these recitals, which have brought musical pleasure to hundreds of music lovers.

SILVER JUBILEE DINNER TO J. WARREN ANDREWS.

Responding to invitations issued by the board of trustees of the Church of the Divine Paternity, about one hundred people gathered at the Hotel Martinique, February 15, in celebration of the finishing of a quarter of a century as organist and musical director of this church by J. Warren Andrews. Rev. Dr. Newton exhibited a bunch of congratulatory letters from leading organists, and said that Mr. Andrews, "gentle hearted, spiritual minded, Christian musician and organist," had won the universal affection of all; he had seen ministers come and ministers go, but it looked as if, like Tennyson's brook, he might go on forever. In twenty-five years he had missed but two services—"which is more than many of you of the congregation can say." In the name of the congregation and of the Chapin Home he presented Mr. Andrews with a purse, subsequently discovered to be \$500.

Replying, Mr. Andrews thanked the donors, told some characteristic Yankee stories, and said he was especially glad to see Estelle Harris, soprano of the church for twenty years, present. (Applause, whereupon Miss Harris rose and smiled.) Felicitations from the board of trustees of the Chapin Home followed and Rev. Dr. Potter, "Bishop of

Greater New York," made a wise and witty speech. The quartet of the church (Misses Parkhurst, Indermaur, Messrs. Hudson and Robinson) then sang Wilson's *Flora's Holiday*, in which the beautiful voice and style of Miss Parkhurst, the richly expressive voice of Miss Indermaur, and the straightforward and manly singing of the men, all this gave enjoyment. The two ladies also sang as duets Schubert's *Serenade* and the barcarolle from *Tales of Hoffmann*. Among organists present were Messrs. Dr. Marks, Schlieder, Macrum and Riesberg.

N. A. O. PLANS FOR MUSIC WEEK.

The six members of the New York Music Week Committee named by the National Association of Organists met February 19, under Chairman Hugh Porter, and made a tentative program for the week of music, co-operating with the Wanamaker Auditorium management. They were Dr. Russell, and Messrs. Doane, Nevins, Adams, Porter and Riesberg. It is planned to have daily concerts of large variety in the auditorium, and not simply organ recitals, although there will be one under the auspices of the Society of Theatrical Organists, and one by the American Guild of Organists. A recital by organ, piano, flute, brass instruments and harp will be a feature. One of the large choirs of mixed voices, with organ solos; a boy choir, with organ solos, are also planned. Three young American organists will be associated in an All-American program embracing organ numbers with other instruments. A recital will be given by members of the Philadelphia Organ Players' Club, and there will be a children's program.

GRASSE IN ATLANTIC CITY RECITAL.

March 13, Edwin Grasse will give an organ and violin recital at Atlantic City, Scott Brooke accompanying his violin numbers. At a memorial service given by Centennial Lodge, recently, Mr. Grasse played Siegfried's Death March (*Götterdämmerung*), a prelude by Brahms, and his own toccata, as organ solos. With Isidor Gorn he played violin works by Mendelssohn, Goldmark and Pugnani.

AMERICAN ACADEMY OF DRAMATIC ARTS' PERFORMANCE.

The Rescue, drama by Rita Creighton Smith, and Adam and Eva, comedy in three acts, by Guy Bolton and George Middleton, were given by the senior students of the American Academy of Dramatic Arts at their February 15 performance, Lyceum Theater. Pauline Genereaux in the former acted the part of Kate, the daughter of suicidal tendencies, but who gets cured remarkably well. Her companions were Misses K. Hartman-Hughston and Mary Crary. The comedy was well done, Mr. Middleton (co-author) being present.

AMY ELLERMAN SOLOIST AT MAMARONECK.

Amy Ellerman was soloist, February 17, at the M. E. Church of Mamaroneck, Rev. Dr. Snavely, pastor, singing *God Shall Wipe Away All Tears* (Harker), He Was Despised, and He That Dwelleth, oratorio excerpts, with such noble tone and fervor that her listeners were greatly impressed. Not long ago she was soloist at Summerfield M. E. Church, Port Chester, where similarly her singing was greatly admired. The Thursday evening informal oratorio solo rehearsals at the Ellerman-Coxe studio is a regular feature of their work; at these weekly gatherings their pupils

sing solos, duets, etc., from oratorios, and receive mutual criticism.

ST. MARK'S CHORAL CLUB AT BROOKLYN UNION LEAGUE.

Lawrence J. Munson directing, St. Mark's Choral Club gave a concert at Union League Club, Brooklyn, February 14, in which they were assisted by Edna Beatrice Bloom, soprano; Minnie Carey Stine, contralto, and Henry C. Repp, accompanist. This provided an evening of varied music, following which there was dancing.

JUDSON HOUSE PRAISED IN LACROSSE, WIS.

Judson House appeared in *Cosi Fan Tutte* in LaCrosse, Wis., January 7, with the Hinshaw company, and as usual made a hit as singer and actor. Said the Tribune and Leader the next day: "Mr. House possesses a powerful and flexible tenor voice of great beauty, which he uses to fine effect, and he is an actor who makes the most of every line and action of his part."

FUREDIS IN PERTH AMBOY.

Alexander Furedi, violinist, and Samuel Furedi, cellist, took part in the Hungarian Congregation's Concert, Perth Amboy, N. J., February 17. The former's recent Aeolian Hall recital brought him into prominence and he played some of the same pieces on this occasion. Samuel Furedi offered selections by Popper, Van Goens, etc., with his usual pleasing effect. Others concerned were Messrs. Dilts, Gaspar Szanto and Caroline Kramer.

KRIENS ORCHESTRA REHEARSES AT CITY COLLEGE.

The Kriens Symphony Club, now in its fourteenth season, has been given the use of the auditorium of City College for weekly rehearsals.

F. W. R.

Fortnightly Musicale at Harecum School

The program of the last fortnightly musicale at the Harecum School, Bryn Mawr, Pa., was particularly interesting. Louise MacPherson talked about the evolution of the piano and the development of its music until the time of Beethoven. She played as illustrations a group from the composers of the early schools, which were represented by Lulli, Purcell, Rameau, Graun, Scarlotti and Bach. Among the students who did exceptionally fine work was Margery Kimball, of Boston, who played the C minor fantasia of Mozart with excellent insight into its changing moods. Ruth Tuscanino, of New York, showed good tone control in her rendition of the C minor concerto of Beethoven. Elizabeth Dellenberger, of Ohio, played the E minor scherzo of Mendelssohn with delicacy and displayed fluent technic. Among the others who showed pronounced talent were Marian Kendrick, Marian Rummel, Sarah Horné and Betty Ulf. Mrs. Harrum played a group of Chopin numbers with her usual charm.

Patton Succeeds in Difficult Part

"Mr. Patton delivered the famous recitative well." This in brief was the comment of W. J. Henderson in the New York Herald after Fred Patton's recent success as soloist with the New York Symphony, singing the difficult baritone part in Beethoven's ninth symphony, at Carnegie Hall, New York.

FLORA ADLER

HARPIST



TRIUMPHS IN NEW YORK DEBUT, AEOLIAN HALL, FEB. 15

What the New York Critics Said:

NEW YORK AMERICAN (FEB. 16)

Flora Adler showed her mastery and execution in a number of pieces especially suited to the instrument, securing effective gradations of tone coloring and was warmly applauded by the audience.

NEW YORK TIMES (FEB. 16)

She proved to be a skilled musician, with certain powers of technique.

NEW YORK HERALD (FEB. 16)

Her playing had skill and showed taste.

NEW YORK TRIBUNE (FEB. 16)

Miss Adler's performance was that of a thoroughly trained harpist, with due technical dexterity, ability for runs and ornamentation, but also to produce a tone of considerable volume and sonority. She was most cordially received.

NEW YORK EVENING WORLD (FEB. 16)

Miss Adler offered an attractive program and played it in a graceful manner.

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BOSTON SYMPHONY PLAYS DEEMS TAYLOR'S SUITE

Audiences Unusually Pleased with Novelty—Thibaud Scores as Soloist—Boston Musicians Fight Move to License Teachers
 —Chadwick Conducts People's Symphony in Chadwick Program—Tillotson Soloist with Boston Symphony—
 Cecil Arden Delights—Sundelius and Larsen Give Program—Beale and Hanson in Joint
 Concert—Other News

Boston, February 24—An unusually pleasing novelty on the last program of the Boston Symphony Orchestra, for its concerts of Friday afternoon, February 15, and Saturday evening, February 16, in Symphony Hall, was Deems Taylor's suite, Through the Looking Glass, inspired by five episodes from Lewis Carroll's ever delightful story. Mr. Taylor's music reveals him as a composer of skill, fancy and humor. He is, moreover, generally inventive, and his clever setting is singularly appropriate. Carroll's whimsical and gently satirical story has not been subjected to an unholy union with any dissolute dissonances after

the manner of so many of Mr. Taylor's pretentious contemporaries. Very mirth provoking indeed was the Jabberwocky with its subtly realistic description of the monster's death struggle, Messrs. Laus and Piller using their bassoon and contrabassoon respectively with telling effect. Mr. Taylor further disclosed a vivid imagination and skillful command of the orchestra in the masterfully written setting for the looking glass insects. The effect of this episode was aided and abetted by the brilliant and tasteful performance of the piano part by Arthur Fiedler, who gave fresh proof of his versatility as the Pooh Bah of the orchestra. Nor was the music lacking in poetic beauty, for both the Dedication and the White Knight abounded in lovely passages. Indeed, the whole work shows a charming fancy and a truly individual talent. Although Mr. Taylor did not assist in the rehearsals Mr. Monteux caught the spirit of the music and gave it a highly effective reading to the huge delight of the audience.

Jacques Thibaud, the great French violinist, was soloist at these concerts. In four movements from Lalo's sensuously songful Spanish symphony, Mr. Thibaud yielded pleasure extraordinary with the skill, taste and elegance that are outstanding traits of his great art. The audience responded with tremendous enthusiasm and recalled him times without number. It was a richly deserved tribute. Mr. Monteux opened this highly enjoyable program with Gluck's noble and tragic overture to Iphigenia in Aulis. Tchaikovsky's fervent and dramatic overture-fantasia, Romeo and Juliet, brought the concert to a stirring close.

BOSTON MUSICIANS FIGHT MOVE TO LICENSE TEACHERS.

The musical fraternity of this city had an opportunity to act as a homogeneous body last Tuesday morning, and seized it with both fists. The occasion for this singular display of harmony was an attempt on the part of the Boston Protective Musicians' Association (i. e. the union) to put through a bill in the Massachusetts Legislature requiring persons who teach music to be licensed by the State Board of Education. The bill, as introduced by Representative Foley of Worcester, reads as follows:

"An act to provide for the supervision and licensing of music teachers. Be it enacted by the Senate and House of Representatives in general court assembled, and by the authority of the same, as follows:

"Section 1. That no person shall engage in the business of teaching music, either instrumental or vocal or in giving lessons in connection therewith, except persons authorized to teach music in one or more of the public, parochial or incorporated private schools within this commonwealth, during the period of such authorization unless he shall be licensed as herein provided.

"Section 2. The commissioner of education, hereinafter called the commissioner, after such investigation and examination as he may from time to time prescribe, and upon a payment of a fee of ten dollars, shall issue to each person entitled thereto a license to engage in the business above referred to, such license to continue in force for one year from its date unless sooner cancelled or revoked, and be renewed each subsequent year upon proper application and the payment of two dollars.

"Section 3. Any license so issued may be cancelled or revoked by the commissioner for cause, after public hearing.

"Section 4. Any person aggrieved by any action or failure to act by the commissioner hereunder may

appeal therefrom within ten days to a justice of the district court wherein said person aggrieved lives, or in the city of Boston to the municipal court of the city of Boston or any of the district courts located therein."

Due principally to the alertness of Stephen Townsend, the noted voice teacher and choral coach of this city and New York, a meeting of about forty teachers was held at Mr. Townsend's Boston studio, Monday evening, with a view to formulating a protest against the proposed law. This meeting helped to organize opposition to the measure, with the result that the public hearing at the State House Tuesday morning attracted a capacity audience.

Speaking for the bill William J. Day, counsel for the petitioners, declared that "Boston, which was the leading city of culture in music, has deteriorated because incompetent persons have been permitted to teach music in the city." B. F. O'Neill, who was announced as having been a music teacher for fifty-four years, also favored the bill, as did also former Senator Charles A. Winchester and Barrington Sargent, the latter prominently identified with the Musicians' Union. In the absence of Stephen Townsend, president of the Boston Vocal Teachers' Association, Charles A. White, a member of the executive committee of that association, declared himself as vigorously opposed to the bill, saying that all members of the symphony orchestra were competent to be members of the Union, but many members of the Union were not competent to play in the symphony, adding that it was impossible to legislate art. Speaking for the Pianoforte Teachers' Association, Eleanor Brigham said that licensing did not raise the standard of art, but that incompetent teachers were eliminated automatically and were obliged ultimately to give way to the competent teachers. Others who spoke against the bill were Isidore Braggiotti, the well-known voice teacher of Florence, who has been coaching in Boston during the past few years, and Payson Smith, Commissioner of Education. Many others would have raised their voices against the threatened iniquity but for the fact that the hearing abruptly closed by the committee. It was the consensus of opinion that the bill would not be reported to the legislature.

CHADWICK CONDUCTS PEOPLE'S SYMPHONY IN CHADWICK PROGRAM.

A well deserved tribute was paid to George W. Chadwick, composer, and director of the New England Conservatory of Music, when the People's Symphony Orchestra invited him to conduct its concert of last Sunday afternoon, February 17, at the St. James Theater. Not only did he conduct this concert but also the program was drawn altogether from his works, as follows: Concert overture, Euterpe; Lochinvar, ballade for baritone solo and orchestra; Romanze from suite in E flat, scherzo from symphony No. 1, andante from quartet in D minor; songs with orchestra, The Voice of Philomel, The Curfew, Drake's Drum; symphonic sketches, Jubilee, Noel, Vagrom Ballad. Charles Bennett, baritone, was the soloist.

Generally speaking, programs drawn entirely from works of one composer, unless that composer be a Wagner, are apt to prove rather precarious undertakings. It is therefore not without significance that the pieces which Mr. Chadwick selected for performance at this concert not only held the interest of his large audience from first to last, but also aroused that audience to genuine enthusiasm several times in the course of the afternoon. Mr. Chadwick has long been known for his command of orchestral technic and for the consequent excellence of his workmanship. But technic alone does not make music. Mr. Chadwick is also a creative artist in the sense that his musical expression is thoroughly individual. Although it might be called German in its adherence to the classic form, it is relatively free from foreign influence, be that influence Italian, French or Russian. Indeed, his compositions form a very important part in America's contribution to music. The orchestra played with its accustomed skill and with more than the usual beauty of tone. Mr. Bennett sang the dramatic ballad Lochinvar and the songs with skill and spirit, the audience insisting on a repetition of Drake's Drum.

TILLOTSON WINS NOTABLE SUCCESS AS SOLOIST WITH BOSTON SYMPHONY.

In his recitals and as soloist on various occasions with the People's Symphony Orchestra of Boston, Frederic Tillotson, the admirable young pianist, has given ample evidence of technical, musical and interpretative gifts quite out of the ordinary. This appraisal of his abilities was effectively substantiated when Mr. Tillotson appeared as soloist with the Boston Symphony Orchestra a week ago last Sunday in Brockton, Mass. It was this artist's first appearance with Mr. Monteux's great orchestra and it appears that he came through with flying colors. Brockton's leading newspaper, the Daily Enterprise, captioned its elaborate account of the concert, "Boston Symphony Orchestra and Pianist Score Artistic Triumph," with this

MINA HAGER

Contralto



"—of the twenty-odd soloists last season, stands foremost in my recollection. Miss Hager has a genuine, not merely manufactured individuality; her singing is hers and not any one's else. She is not simply 'one of those singers' whom you hear with some degree of pleasure and promptly forget, but a person whom you do not forget at all. She sang with superb effectiveness, and all in all, Mina Hager is as thoroughly worth-while a soloist as the season is likely to produce."—H. A. Bellows, Minneapolis Daily News.

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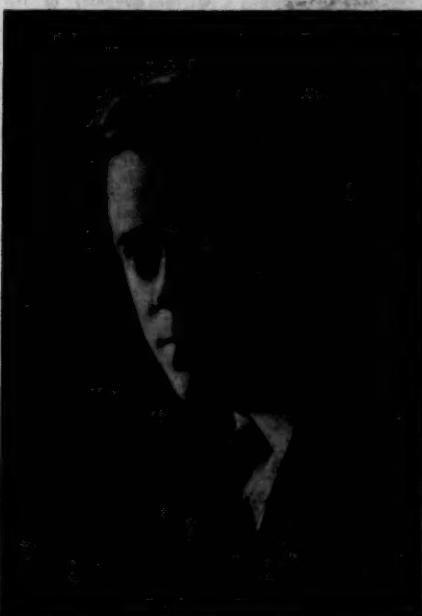
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VICTOR RECORDS

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subheading "Remarkable Handling of Schubert's Wanderer Fantasy by Frederic Tillotson, Pianist, and Enthusiastic Reception to Pierre Monteux, Conductor, Are Features."

"Perhaps no more remarkable tribute has been paid to any artist to appear here," wrote the critic of the Enter-



FREDERIC TILLOTSON

prise, "than to Frederic Tillotson—a genius in his chosen line, the piano.

"Again and again, in response to the tremendous clamor from the inspired audience, he appeared to acknowledge the praise, while he received an uncommon tribute from Conductor Monteux, a clasp of the hand in mid-stage. Mr. Tillotson's handling of the piano during Schubert's Wanderer Fantasy, arranged by Liszt, well deserves the use of superlative terms, for it was a remarkable exhibition of pianistic ability. Combined with a technic equal to that of the masters now before the public, he has a touch and musically interpretation as distinctive as his own personality. When his fingers flash along the keyboard the flight is too rapid for the eye to follow—an observer retains only an impression of clashing hands and a melody such as only a great artist is capable of producing. Mr. Tillotson received a memorable tribute. Again and again

MUSICAL COURIER

he was recalled, the audience being hopeful of an encore, but the program would not permit it. The number was a triumph alike for Mr. Monteux and the pianist."

CECIL ARDEN GIVES PLEASURE.

The first appearance in this city of Cecil Arden, mezzo-soprano of the Metropolitan Opera Company, was the occasion for a notable success. Miss Arden appeared in Jordan Hall Tuesday evening, February 19, as assisting artist with the Masonic Club Choir, Warren W. Adams conducting, and gave a distinctly pleasurable exhibition of her abilities in the aria Del Mio Core, from Haydn's *Orfeo*; O Ma Lyre Immortal, from Gounod's *Sappho*, and La Coppa, arranged by Buzzi-Peccia, from Puccini's earliest opera; pieces by Wilson, Bizet, Hadley and Buzzi-Peccia, and Scotch, Irish and American folk songs. Miss Arden disclosed a voice of beautiful quality throughout its generous range, vocal skill of no mean order and fine taste as a musician. She has, moreover, the ability to color her tones in a way that contributes materially to the effectiveness of her singing. As an interpreter, she revealed herself as a singer of imagination and sympathy, sensing and communicating the mood of her songs in convincing fashion. Puccini's early air was of historical interest. It was written at a time when his inventive quality had not yet asserted itself and reveals a dependence on Italian folk melody. Miss Arden was repeatedly recalled, and added a number of extra pieces to her program.

This was the first concert of the Masonic Club Choir, a chorus of 150 male voices which sings at Masonic events and which has been diligently trained by Professor Adams. Although occasionally ragged in its attack and release of a phrase the choir has already achieved a praiseworthy standard of performance and gave pleasure to a large audience in numbers from Dudley Buck, Storch, Barnby, Kinkel, Maunder and Sullivan. The chorus had the able assistance of Norman Arnold, the well known tenor of this city, who gave a competent performance of the tenor part in Dudley Buck's dramatic setting of Shelley's *Prometheus Unbound*; John Herman Loud, the admirable organist, and Anna F. Farnsworth, pianist. Scott Sutherland was a helpful accompanist for Miss Arden.

BROOKLINE MORNING MUSICALE CLUB.

A program which appears to have been of uncommon variety and interest was given Thursday morning, February 14, at the residence of Mrs. Charles Borden, hostess for the Brookline Morning Musicale Club. The program included a group of songs by Leland Clarke, sung by Alma Willis, mezzo-soprano; a group of piano compositions played by Francis Boleson, pianist, and a group of violin pieces, including Grieg's sonata in F minor, played by Louise Sweet. Miss Hale, soprano, and Miss Thompson, contralto, brought the program to a close with vocal duets. Elsie Laker provided the accompaniments.

SUNDELUS AND LARSEN PLEASE.

Marie Sundelius, soprano, and Clara Larsen, pianist, gave the second in the series of concerts for the young artists' fund of the Massachusetts Federation of Music Clubs, Sunday evening, February 17, at the Copley Plaza Hotel. Mme. Sundelius sang two fragments from La

Boheme, a group of songs in Norwegian, including Grieg's Spring, and A Dream, an old Italian air; Fingo per me Diletto, an old Italian air by Donaudy; Schubert's Hark, Hark, the Lark, and five songs by Dunhill, Watts, Kramer, Beecher and Mary Brown. Miss Larsen played a Rhapsody in F sharp minor, by Dolmanyi, a Chopin waltz, a study by Leschetizky, two of Griffes' Roman pieces, The White Peacock and the Fountain of Acqua Paola, and a waltz arranged from themes out of Strauss' Die Fledermaus. Mrs. Dudley Fitts was a helpful accompanist.

Mme. Sundelius has grown as an artist since she was last heard here. Her voice has gained in volume, espe-



JOHN PEIRCE

(See story on next page.)

cially in the upper register, and her singing seemed to have more warmth than in the past. She was especially effective in her sympathetic interpretation of the Scandinavian group. Miss Larsen proved herself anew as a young artist to be reckoned with. Her technic and touch are admirable and her playing is stamped by musical intelligence of a high order and a fine sense of style. Both artists were recalled by a very large audience, and encores added.

HARVARD GLEE CLUB.

Pablo Casals, cellist, was the assisting artist at the second of this year's series of concerts by the Harvard Glee Club, Thursday evening, February 14, in Symphony Hall. The Glee Club, under the capable direction of Dr. Archibald T. Davison, gave further proof of its technical and interpretive virtues in a characteristic program listing religious music by Haster, des Pres and Henschel, and songs by Franck, Arensky (with cello obligato played by Mr. Casals), Rubinstein, Tschesnokov, Purcell, Bach and Brahms.

BEALE AND HANSON IN JOINT CONCERT.

Minot Beale, violinist, and Walter Hanson, pianist, gave a joint concert Saturday afternoon, February 16, in Jordan

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AMSTERDAM

"SHE HAS FULL TONE AND PERFECT TECHNIQUE."—DE TELEGRAAF.



PERSONAL REPRESENTATIVE,
CHARLES BURKE
CONGRESS HOTEL, CHICAGO

Hall. They opened their program with an ancient sonata of Loeillet, and, for effective contrast, followed with a modern sonata from the skilful pen of John Alden Carpenter. For solo numbers Mr. Hanson played Chopin's familiar fantasy, op. 49, and Liszt's concert study in F minor, while Mr. Beale contributed Saint-Saëns' popular rondo capriccioso, Beethoven's romance in F major, and Elgar's La Capricieuse. They brought their program to a close with variations and finale by Paul Juon.

CRITICS PRAISE PEIRCE'S SINGING.

The fine resonant voice and musicianly singing of John Peirce, the well known baritone and choral coach, have often been accorded the unqualified praise of press critics and the public. His third Boston recital in Jordan Hall recently was the occasion for another well merited success. "A musical person beyond a doubt," wrote the critic of the Boston Herald, "and intelligent, too, who knows how songs should sound. Blessed with a voice of range and quality, Mr. Peirce has shown the good sense to have it admirably trained. Cunningly he mixed in his program the familiar and the new, to the consequent pleasure of his audience."

"On the whole," wrote the reviewer of the Transcript, "a well chosen and well balanced list, steadily avoiding rut and routine and offering nothing trivial nor commonplace. Again Mr. Peirce, on this occasion as in previous recitals, prone to be discoverer. . . . Such seriousness of purpose commands Mr. Peirce, and in many respects his singing also praises him. He is possessed of a rich and resonant baritone voice that gives substance and often color to the music in hand. Furthermore he sings intelligently and not without emotion."

"Mr. Peirce's program was chosen with taste and discretion," wrote the critic of the Globe. "Noteworthy was a group of American songs. Schumann's Mondnacht, and an unfamiliar song, Der Kreuzzug, were sung with real feeling for the music and with considerable skill."

A brief but none the less comprehensive summary of

Mr. Peirce's abilities was contained in this sentence from a review in the Advertiser: "Possessing a voice of resonance and power, Mr. Peirce is able to paint in impressive tone colors."

J. C.

LONDON

(Continued from page 5)

appeal to the mass. It is certainly less definitely English than Elgar's, less obviously "modern" or impressionistic or racial than the rest. In the concerto he does not shun a touch of Lisztian technic, though definite influences are hard to trace.

BEATRICE HARRISON PLAYS KODÁLY.

Besides the concerto, there has been a performance of the string quartet written in 1916 under the auspices of the Contemporary Music Center (British Section of the I. S. C. M.) which unfortunately coincided with the Beecham concert. This also prevented my hearing Goossens' fantasy sextet, op. 37, but I was able to hear the first British performance of Kodály's sonata for violoncello alone, which was one of the features of the last Salzburg Festival. Beatrice Harrison, looking as sweet as ever, made a valiant attempt at its great difficulties and managed to realize a good deal of its passion and rhythmic verve in the cantilena sections. It is the most remarkable work of its kind and ought to be heard in New York.

Kodály was also represented in Gerald Cooper's last chamber music concert of the season by a group of songs, sung by Herbert Heyner, while the Lehner Quartet is introducing his duo for violin and cello, opus 7, at their forthcoming concert here. The work was reviewed here upon its first Berlin performance a year ago. Kodály's star would seem to be rising.

BRITISH MUSIC.

Of native works recently heard, aside from the Goossens and Delius compositions, there are worthy of mention the piano quintet of Cyril Scott, first heard here three years ago. It was given an excellent performance last week by the Dutch String Quartet, of Amsterdam, with the composer as the piano. On second hearing it confirmed itself as one of the best of Mr. Scott's works, though its lack of a definite key scheme and consistently homophonic structure have a tendency to monotony that seems fatal to its future.

A trio for two violins and viola, by Thomas F. Dunhill, first performed a few days ago at a concert of the Snow Quartet, is an agreeably unsophisticated work of melodious and, in the Scherzo (Valse), of frankly light character. Frank Bridge's Fantasy Quartet, which followed it, showed up well by contrast, through the vigorous and free treatment of its melodic material, and its rich and fanciful part-writing, especially in the slow movement.

A new quartet by Edward Mooran, a young Irish composer, was the feature of Mr. Cooper's concert. A review of it will have to be deferred to the next London letter.

THE NATIVE ELEMENT.

If the native element is strong in composition, it is equally so on the executive side. Pianists, singers, violinists with good old Anglo-Saxon names appear in continuous procession upon the billboards, and it is good to see that these artists have a definite following of varying strength. But what is not so edifying is that the notices in the papers are of a prevailingly benevolent character, which may help the British artist in the provinces, but is not calculated to improve his art.

Pianists like William Murdoch, Bryden Monteith, Evelyn Howard-Jones no doubt have excellent qualities; they represent a young generation of which any country might be proud. But Mr. Murdoch's Chopin, whom he professes in three entire recitals, is still too jerky, and Howard-



FIRST PHOTOGRAPHS OF ANNA MARIA NOVAES PINTO.
These are the first pictures received in America of the daughter of the well known Brazilian pianist, Guiomar Novaes. It is evident that Anna Maria's pianistic education has started very young as Mme. Novaes Pinto is shown in one of the pictures giving Anna Maria her first lesson while she is resting on top of the Steinway Grand Piano. Mme. Novaes will return to America for a concert tour during the season 1924-25.



Jones' Beethoven too un-spiritual to be classed as the mature expressions of an artist.

THE PRIMROSE AND THE DAISY.

William Primrose violinist, who, savagely accompanied by Daisy Bucktrout, gave a recital from Bach to Elgar, gives promise of big things, but could not plead for the Elgar sonata in E minor with sufficient conviction or eloquence. His immature art, nevertheless, was more refreshing than the crude performance of the young Serbian, Bratza, who has been pushed by a leading impresario as a "big gun." Here is strong talent grown rank.

On the vocal side the British artist, at his best, has long held his own against the world. It was fine to have an old veteran like Ben Davies remind one of this fact. I heard Ben Davies in my childhood, some twenty-five years ago. He sang operatic songs and ballads then. Today, with the beaux restes of his mellifluous tenor, he is essaying classic lieder and modern songs. He sang Purcell's On the Brow of Richmond Hill as only an artist could sing it, and in a way that promised well for his Schubert, Schumann and Brahms.

DOROTHY.

The favorite name of English singers is Dorothy. There's Dorothy Moulton, Dorothy Robson, Dorothy Helmrich and Dorothy Silk, all excellent singers in their special lines.

Dorothy Helmrich gave the most interesting song recital I have heard here recently, beginning with a well chosen "early" group, a Russian group, Brahms songs (with viola), a Scandinavian group and an English one. Of this last, a whimsical jingle, Wee Willie Gray, arranged by William Robertson, would command itself as an encore number, and two parodies by Herbert Hughes—one, A Frog he would a-Wooing Go, beginning with a fugato and ending in deep-dyed pathos—were very clever and amusing. Miss Helmrich has a beautiful mellow mezzo, excellently trained, and really artistic style.

A young American girl, Joyce Bannerman, also displayed a very beautiful voice which wants little to be in perfect control, and she showed it at its best in arias by old Italians, and some negro spirituals. Bantock's Feast of Lanterns was a lovely bit, delightfully done.

THE CELEBRITIES.

Of the world-famous names there have appeared, besides Josef Holmann, Emil Sauer, who replaced Busoni, still ill, at the Queen's Hall Concert today, playing the Schumann concerto in his familiar *précieux* but masterly fashion; Benno Moisewitch, who did the "Emperor" concerto at the previous concert of the series; and Eugène Ysaye, who gave a joint recital with Clara Butt in the Albert Hall.

THE OPERA.

British Opera at Covent Garden is in its fifth week and nearing the end of its winter season. The bogey of foreign competition being practically removed, it may look forward to its usual spring season with equanimity. The "Empire" is then to be shown what a British national opera company can do. Meantime, it has taken the British works off its repertoire, for the obvious reason that they don't pay, and last night it broke its opera-in-English vow, by doing a "gala" Rigoletto with Hislop and Italian "stars"—in Italian. The house was not only sold out, but in brilliance rivaled the days of the diamond horseshoe and international opera before the war. Will they ever come again?

CAESAR SAECHINGER.

Enesco Using a Pierre Hel Violin

The violin which Georges Enesco is using on his tour this season is a product of the famous modern luthier, Pierre Hel, to whose workshop violinists now journey as their predecessors once did to the famous masters of Cremona. This violin maker is following in the footsteps of the old masters with his instruments of large dimensions and powerful tone. The tone is, at the same time, of great purity and sweetness. Enesco possesses also a Guarnerius, but his favor has gradually grown to a devotion for the modern instrument which he has played for the last two years.

Edwin Franko Goldman Returns from Florida

Edwin Franko Goldman, conductor and composer, has returned to New York after spending several weeks in Palm Beach, Fla. The series of Goldman Band concerts on the Mall in Central Park, New York, will begin on June 2.

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Edward Moore in the Tribune:

"YOUNG CELLIST GIVES AMBITIOUS PROGRAM"

"Her program was ambitious, it included a sonata by Sammartini, a concerto by Saint-Saëns, and short pieces of various eras and style. She has made quite a bit of progress along the path of virtuoso playing with much facility and attacking technical problems with apparent unconcern."

Jan. 31st, 1924.

Eugene Stinson in the Journal:

"A very young and talented cellist came before her enthusiastic audience. She is a good cellist, able with finger and arm and of a forthright nature, which gives her playing solidarity and vigor. Her tone broad and arresting, the young girl's style unhesitating and simple includes in its scope more than the surface of a melody."

Jan. 31st, 1924.

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CHICAGO CRITICS PRAISE BEULAH ROSINE

VIOLONCELLIST

At Her Chicago Debut, January 30th, 1924

Herman Devries in the American:

"YOUNG CELLIST GAINS REVIEWER'S PRAISE"

"Beulah Rosine, violincellist, a young artist musician not new to those who are informed upon the flowering talents of the growing generation was heard in recital last night. Miss Rosine has evidently been well and carefully schooled, she draws a full tone of adequate volume and carrying power, phrases with dignified discretion, possesses an engaging platform personality. She was most warmly applauded. Her encore, the Jocelyn Berceuse, she played with exquisite taste."

Jan. 31st, 1924.

Karleton Hackett in the Post:

"Miss Beulah Rosine last evening played the Hungarian Rhapsodie, by Popper with musical feeling, good tone and technic. In the sustained phrases she brought a warm tone from the instrument and in the ornamental passages she gave variety of color."

Jan. 31st, 1924.

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NEW YORK CONCERTS

FEBRUARY 18

Carmine Fabrizio

Carmine Fabrizio, violinist, made his reappearance at Aeolian Hall, Monday afternoon, and renewed the favorable impression he made last year. He has a tone of smooth, pure quality, and plays with polished style and musicianship. His bowing is flexible and his technical equipment was ample to meet the demands of his program. He was heard first with his accompanist, Alfred De Voto, in a sonata by Sylvio Lazzari, a number which found considerable favor with the audience. Both Mr. Fabrizio and his accompanist, upon whom the demands in this particular number were heavy, played it with ease and understanding. Saint-Saëns' Morceau de Concert was followed by a group consisting of Loefler's arrangement of a Scherzo-Valse by Chabrier and two Ysaye selections—Berceuse and Lointain Passe. The Berceuse, with the sub-title, The Poor Wretched Child Falls Sadly to Sleep, was most appealing and was interpreted with charm and simplicity. The concluding group contained Kreisler's arrangement of a Temp di Minuetto by Pugnani, Arensky's Serenade, Faure's Romance sans Paroles, and the Zapateado by Sarasate. The first of these, after insistent applause, was repeated. Mr. Fabrizio gives careful attention to detail, has good phrasing and true intonation, and plays with poetical feeling. He was recalled for a number of encores.

The Herald critic stated: "With assurance and poise he gave a performance worthy of praise for its beauty of tone and perfection of detail. The flow of melody was smooth and sustained." The Times remarked on his "flexibility of style."

Thelma Given

Two or three years have gone by since Thelma Given gave her last New York recital. Her reappearance took place at Carnegie Hall, Monday evening, February 18. She began her program with the Vitali Chaconne, a great favorite with this year's violinists. Then came another work that is getting a great deal of playing, Cesar Franck's sonata. After that there were two groups of shorter numbers including Auer's transcription of Tchaikovsky's Air de Lenski, Edwin Grasse's Waves at Play, Polish Mazurka (Tor Aulin), Melodie (Gluck), Hark, Hark the Lark (Schubert-Spalding) and Popper's Elfentanz.

In the five years since Miss Given made her American debut on the same stage, her art has greatly ripened and matured. Five years ago she was a young girl, fascinating by the charm and impulsiveness of her playing. All that charm and that same impulsiveness are still there but now they are subject to and controlled by a ripened, finished musicianship which keeps them within bounds. This was apparent at once in the Chaconne, which she played with surety and with fine feeling for the dignity of its style. In the romantic Franck sonata the beauty of her tone was especially noticeable and there was a deep feeling for the music itself. The peculiar third movement (Recitative fantasia), as played by Miss Given, with Richard Hageman at the piano, took on a significance which made one feel it an absolutely essential part of the sonata instead of the enigmatic problem it so often sounds like when unintelligently played.

The smaller pieces were delightfully done. Notable among them was Edwin Grasse's Waves at Play, the beautiful Melodie of Gluck (which sounds as well on the violin as on the flute for which it was originally written) and the Popper Elfentanz, which showed that Miss Given has all the technic that modern playing demands, though she happily never makes it prominent at the expense of the music.

A large audience was present to hear her and the applause was sincere and hearty, calling upon the artist for a number of encores; one of which—Kreisler's arrangement of a Larghetto by Von Weber—made a particular hit. Miss Given was accompanied to the queen's taste by Richard Hageman and for the Chaconne enlisted the services of Charles Albert Baker.

Isiah Seligman

Isiah Seligman, a pianist of much experience, gave his first New York recital at Town Hall on Monday evening. Beginning with the Chaconne by Bach-Busoni, the artist immediately revealed his interpretative ability, and technical passages were played with ease and smoothness of tone. In the Chopin group, comprising a nocturne, valse and ballade, he displayed a full tone with fine delicate shading throughout. The Gavotte, Gluck-Brahms, and Variations, by Glazounoff, were given with true musicianship and sympathetic understanding. The remainder of the program was

MUSICAL COURIER

made up of numbers by Tchaikovsky, Scriabin, Debussy and Liszt, in all of which the artist gave pleasure to his hearers. Constant applause brought forth encores.

FEBRUARY 19

Margarita Melrose

Margarita Melrose, a young pianist from the West, made her first New York appearance at Aeolian Hall on Tuesday afternoon before a medium sized audience. Her program consisted of the following: Sonata, Grieg; Sketches of Norwegian Life, Grieg; Sonata, op. 54, Beethoven; Oriental, Ruiz Manzanares; Nochechia, I. Albeniz; Habanera, Ricardo Gomez; nocturne in F sharp, and barcarolle, Chopin; romance, op. 16, No. 2, Gliere, and rhapsody, No. 3, Dohnanyi.

Miss Melrose is not without talent. She possesses a generally good, even tone, and technic of some degree, but as yet she is inclined to "thunder" too much. She is young and with time will no doubt broaden and develop more variety in her interpretation. She was, however, cordially received.

Frederic Fradkin

Beauty of tone and sterling musicianship were the outstanding features at the recital of Frederic Fradkin at Carnegie Hall February 19. Mr. Fradkin comes to New York much heralded both at home and abroad, and he easily convinced a large audience which gathered to hear him in spite of snow, that his advance notices rather understated than overstated the case. He is, indeed, a masterly player, one who holds his audience both with his interpretations of cantabile movements and his fiery renditions of pieces of the virtuoso type, which, by the way, he had the artistic sense to include only in small number on his program. He played a sonata by Tartini, the Mendelssohn concerto, and air by Bach, Scherzo by John Lauterbach, Liebeslied by Kreisler, Nola by Arndt-Fradkin and the brilliant Hungarian Airs by H. B. Ernst.

Both courage and wisdom were shown by the inclusion in this list of the popular Broadway number, Nola, of which Mr. Fradkin has made an arrangement for violin. He scored a most decided hit with it, as he well deserved to, and his originality and freedom of vision were well repaid. In the hands of such an artist as he, this music shone as something far superior to our usual estimate of such popular pieces. Mr. Fradkin lends a certain charm to everything he plays, and his wonderfully sweet and smooth tone is truly delightful.

New York Philharmonic: Thibaud, Soloist

Jacques Thibaud repeated at the Metropolitan Opera House evening concert, his fine playing of Bach's E major violin concerto in which he was heard a few days previously at Carnegie Hall. Again he revealed himself as a deep feeling musician, interesting interpreter, and finished executant.

Under Willem Mengelberg, the orchestra gave a particularly impressive and lovely performance of Beethoven's No. 3 Leonore, and a most ingratiating rendering of Dvorak's New World Symphony. Mengelberg retains his strong hold on the fancy and affection of New York concert goers, who turned up in large numbers at the Metropolitan (in spite of

the Arctic storm out doors) and rewarded the conductor and players with uncommonly warm applause.

Gertrude Peppercorn

Gertrude Peppercorn, English pianist, who created a favorable impression at her debut recital in Aeolian Hall on February 5, gave another recital in the same hall on the evening of February 19, when she upheld the excellent impression previously made.

Mme. Peppercorn opened her program with two Beethoven compositions, Variations in C minor and sonata in C sharp minor (Moonlight), in the rendition of which she revealed much musicianly insight.

Her next group was devoted to two Brahms' selections, Intermezzo in A flat, op. 76, and Ballade in G minor, op. 118; March, Dohnanyi; Bloomsburg Waltz, Poldowsky; and Litz's Rhapsodie Hongroise, No. 10. As her closing number she gave Chopin's sonata in B flat minor, op. 35.

Mme. Peppercorn was undoubtedly made many friends in the metropolis, for despite the inclement weather the attendance was fairly large and appreciative. She was obliged to respond with two added numbers, one after the Liszt rhapsodie, and the other at the close of the program.

FEBRUARY 20

Hazel Clinger

Hazel Clinger, an artist pupil of Lina Coen, was heard in an interesting song recital at the Wurlitzer Auditorium on Wednesday afternoon. Miss Clinger, who possesses a well developed voice of big range, and rich in quality, showed in the interpretation of her various numbers the unusually fine results found in all of Mme. Coen's pupils.

Her program was made up of four groups, comprising songs by Beethoven, Durante, Scarlatti, Tosti, Strauss, Brahms, Schubert, Lalo, Saint-Saëns, Paladilhe, Holmes, Celeridge-Taylor, Rosbach, Campbell-Tipton, Cyril Scott, and Cadman. The excellent piano accompaniments of Mme. Coen lent color to the songs rendered and materially aided the young singer in the artistic presentation of her numbers.

Abraham Sopkin

Abraham Sopkin, violinist, gave his second recital of the season at Aeolian Hall on the evening of February 20, playing a program of varied interest to an appreciative audience. Tartini's Devil's Trill sonata was the opening selection and provided the artist with plenty of opportunity to display his violinistic merits. The main feature of the program centered in Tchaikovsky's concerto in D major which he gave an impressive interpretation, while the concluding group comprised the ballet from Rosamunde; two selections from Korngold's Much Ado About Nothing; Capriccio Valse and Souvenir de Moscou, Wieniawski compositions, and a poem by Fibich.

Mr. Sopkin's playing was marked for its splendid shading throughout the various moods of the contrasting numbers, for the rich, smooth tone of the legato passages and his careful regard for technical intricacies. From the rapid fireworks of the Tartini number to the simple appeal of the Fibich, he managed to hold his listeners with the sincerity of his rendi-

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tions. The audience was most enthusiastic and applauded him into a double encore. The inimitable Walter Golde provided the piano accompaniments in his usual fine style.

Max Barnett

Max Barnett made his debut before a New York audience in Carnegie Hall on Wednesday evening, in a conventional program comprising Beethoven's Appassionata sonata, a group by Chopin, Weinen and Klagen variations, Bach-Liszt, and MacDowell's Etude Hongroise.

The New York Tribune in commenting upon Mr. Barnett's work, says in part: "The playing of Max Barnett had its merits, including a technic of skillful fluency and capacity for high speed, which last the pianist used somewhat to excess in the first movement of the Beethoven Appassionata sonata. He did not try to wear out the piano in a single sitting, but played, as a rule, with lightness of touch, though there were fortissimos which might have been clearer. The sonata was played skillfully, but with a certain reserve." The New York Herald writes: "Mr. Barnett's playing in his principal number, the Beethoven sonata, showed a vague conception of the score's musical content. His effects were too often obtained through abrupt tonal contrasts, his phrasing was ill defined and the wrong notes he struck were many. On the other hand his piano tone was always good, his technical work in slower passages good and his purpose evidently dignified and serious." The New York World comments: "Mr. Barnett is a pianist with a strangely muted touch, mild and caressing but not equal (on this occasion at least) to heroic and unrestrained expression." Grenia Bennett in the New York American says: "He possesses good talent although nervous energy played havoc with his opening number, he is evidently a musician whose standard of taste was exemplified by his well chosen and constructed program."

Lea Epstein

On Wednesday afternoon, at Aeolian Hall, Lea Epstein, Argentine violinist, gave her first New York recital. Her program consisting of works by Cesar Franck, Bach, Sarasate, Sinding and others, was played with skill and intelligence. Miss Epstein produces an especially big tone of fine quality and her musical foundation is substantial and reliable. No doubt more will be heard of Miss Epstein. Eric Zardo, who took the place of Adelaide Zardo, due to illness, proved a most capable accompanist.

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FEBRUARY 21

Clara and Maurice Brown

An audience of enormous size attended the joint recital of Clara and Maurice Brown in Aeolian Hall on February 21.

Clara Brown, soprano, who was heard in public for the first time on this occasion, made an excellent impression. Her singing revealed flexibility and control, while her charming personality likewise pleased. She won much applause and many recalls. Her opening number, D'amor sull'ali Rosee from Il Trovatore, Verdi, at once established her as an artist with a decidedly promising future. She next sang a group comprising Die Wachtigall, Ward Stephens; Little Duckling, arranged by Kurt Schindler, and La Danza by Rossini, after which she was obliged to give an insistent encore, Massenet's Elegie, in which her brother played cello obligato. As her closing numbers she sang delightfully Depuis le Jour from Louise, Charpentier, and Rimpianto (Serenade) by Toselli, which again necessitated rendering an encore. Miss Brown was applauded to the echo, and received an abundance of beautiful floral tributes.

Maurice Brown, a young cellist, who when last heard in recital at Aeolian Hall, was proclaimed an unusually talented artist, created a decided success at this, his second public appearance in the metropolis. His tone is unusually big, luscious, and of good carrying quality, and his intonation absolutely reliable.

He opened the program with a sonata by Eccles, which he played with precision and intelligence. Concerto No. 2 in A minor, by Davidoff was his second number, and this he rendered brilliantly and effectively, winning much well deserved applause from his delighted audience. The first number of his closing group, Chant D'Amour, William Ebam (played for the first time on any program), is a pleasing piece which won much admiration. Other selections in this group were Tarantella, Cossman; Spanish Dance, Granados; and Scherzo, by Klenzel. As an encore he gave with smooth and beautiful tone Schubert's Ave Maria. Louis Gendron accompanied.

Andre de Prang

Andre de Prang, who has been heard here privately since his thrilling escape from Soviet Russia, made his first public appearance on February 21 at Aeolian Hall, playing a sonata by Franck and pieces by Handel, Tartini, Pugnani, Chopin, Saint-Saëns, Glazounoff and Wieniawski. He was accompanied in a sympathetic manner by Siegfried Schulz. He proved to be a violinist of more than average merit. His tone is lovely, soft, smooth, luscious, penetrating, and he maintains it in rapid passages as well as in songlike movements such as the Chopin Nocturne. He is young, boyish, enthusiastic. There is nothing dry or professorial about his interpretations, and he permits himself the freedom of inspiration, effectively and interestingly. His performance evidently gave real pleasure to the good sized audience which came to hear him. He has something to say and says it in a very poetic manner, and his tone, especially, made on this reviewer a lasting impression of delight.

New York Philharmonic: Spalding, Soloist

Mengelberg's conducting of the Schumann D minor symphony was a delight and so was the playing of the orchestra. In spite of the belief of some persons that Schumann's music is "fading", it holds its own very well indeed when it is presented with such devotion, sympathy, and romantic charm as Mengelberg read into the lovely score of the D minor Symphony. The other purely orchestral number on the program was the Tannhäuser overture.

The E flat violin concerto by John Powell presented Albert Spalding as the soloist. Mr. Powell's composition had been heard in New York previously but it is understood that it had undergone some revision since its previous production here. As at present constituted, the work is a splendid piece of writing, conceived in an elevated style and carried out with a sure hand and a richly stocked musical mind. The Powell ideas are a compromise between the conservative and the modern manner of tonal expression, and therefore his pages contain material to interest almost every kind of concert goer. There are melodies and there is treatment which reveals chiefly craftsmanship. Many passages and sustained episodes are of unusual beauty. Variety of rhythm and harmony show in plenty. The violin

part is difficult and requires musical grasp as well as a high order of technic. All in all, the Powell concerto is an important piece of composition ranking high in the list of vital things achieved by American composers.

Never has Albert Spalding played more magnificently than at this Carnegie Hall concert. He was most impressive in his repose of bearing, his broad and musicianly style, his freedom from all affectation or extraneous display, and his noble tone and splendidly masterful execution. The audience recognized the rare quality of the performance and overwhelmed the player with the noisy evidences of its admiration.

FEBRUARY 22

Biltmore Morning Musica

The combination of Marguerite Alvarez, Ulysses Lappas and Mieczyslaw Müntz was a happy one for the final Friday Morning Biltmore Musica, at the Biltmore on February 22. The audience was a large one and the artists were given very cordial receptions.

Mr. Lappas revealed a dramatic tenor voice of good quality and power, which he used effectively, first in the Che Gelida Manina from Boheme, and later in some well chosen Greek songs.

Mr. Müntz had little difficulty in winning the hearts of his hearers. First of all he knows how to select numbers that are not too long and that the public likes. His mastery of the keyboard was always apparent and he scored a distinct hit. His selections included the Chopin prelude, valse and polonaise and a delightful Dohnanyi arrangement of Delibes Naila. There were a number of encores.

Mme. Alvarez, looking very smart, gave first a group of songs by Bantock, Hageman, Alvarez, and the Habanera from Carmen. She was in good voice and her polished style and great interpretative gifts found full appreciation. Later she gave a superb rendition of the Famous Saint-Saëns aria, Mon Coeur s'ouvre à Ta Voix. The audience demanded a couple of encores, and then came the final number—the second act duet from Carmen, stirringly given by Mme. Alvarez and Mr. Lappas.

Lyell Barber provided musically accompaniments for Mme. Alvarez and Imogen Peay was at the piano for Mr. Lappas.

International Referendum Concert

"By that time," says Deems Taylor in the World, "it was late, so late that the baffled reviewer had to miss Darius Milhaud's Catalogue de Fluers—a setting of six paragraphs apparently from a seed catalogue but ascribed to Leon Daudet. Unheard, too, went Arthur Bliss' storm music from The Tempest for tenor (Jose Delaquerre), baritone (Richard Hale), piano (Claudio Arrau), trumpet, trombone and five percussion instruments."

All of which refers to the International Referendum Concert of the Franco-American Musical Society, the "international referendum" indicating that the programs are selected by an international advisory board. It would be interesting to know exactly how this is accomplished. For surely, surely, it would be possible to pick from the world's present-day output an evening of more interesting music than was given on this occasion.

The opening number, Loeffler's Music for String Instruments, already variously heard during this season, is long-winded and empty of ideas. It interests the public so little that the public looks around, here and there, seeking something upon which to fix its wandering attention, and finally settles upon the advertisements and announcements in the program book. The work was excellently played by the French-American String Quartet and there was vigorous applause.

Richard Hammond contributed three songs from the Chinese via France—very much via France. There was friendly applause. Stravinsky uses modernist idioms in the only manner in which they are useful, for fun making, in three children's songs. Very funny. Sincere applause. The audience really enjoyed them. Sung most effectively by Greta Torpadie accompanied in fine fashion by Carlos Salzedo.

Piano duets followed, done in masterly manner by E. Robert Schmitz and Claudio Arrau. They were entitled Sentimento, by Manuel Infante, and Two Dances by Louis Vuillemin, and made little impression. Vigorous applause for both artists. They deserved it.

Next came a real composer by the name of Jean-Philippe Rameau. His Deuxieme Concert for harp, violin and cello was given a beautiful rendition by Salzedo, Tinlot and Kefer. The reviewer is tempted at this point to write a volume on music that is and music that isn't. The Rameau music is music that is.

On top of this came Milhaud's seed catalogue and Bliss' storm music, but, to quote from Mr. Taylor, "by that time it was late—"

Let it be said, however, that the Franco-American Society

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is to be commended most sincerely upon two things, both admirable. The first is their effort to give America an opportunity to hear the new music; the second is their selection of music that is at least consonant and not mere noisy discord like so much of this modernism. Whether it is worth-while music, and whether better could not be found, are questions which will bring many different answers. This reviewer can only speak for his own taste, and imagines that his taste is pretty much the average, like that of the public. He doubts, therefore, if this music—except Stravinsky's jokes—will find a place on standard programs where there is no pressure or bias and no desire to serve a cause.

Music has come and music has gone during the generations, and we most of us know the kind that has survived. Is it really so impossible to find any of that kind in modernistic idiom as appears from the efforts of those devoted to the task?

FEBRUARY 23

Paul Kochanski

Paul Kochanski gave a violin recital in Aeolian Hall on Saturday afternoon, before an audience consisting largely of professional violinists and violin students. His playing, as heretofore, revealed sincerity, musicianship, and warmth. His golden tone was again strongly in evidence, and he charmed his hearers throughout the entire program.

Bruch's rarely heard Scotch Fantasy was his opening number. Next came a group of five selections, comprising Andante Cantabile, H. Villa-Lobos; two Paganini caprices, No. 20, in D major, and No. 23, in A major (free arrangement by Szymanowski), as well as two compositions by the concert giver—L'Aube (The Dawn) and Dance Sauvage. The first is a colorful, weird work, fascinating, and written effectively for the solo instrument. The second is a fiery dance which won much applause. Both these works were given for the first time. The piano parts for these two numbers were arranged by Szymanowski. He played delightfully Andante, Mozart-Saint-Saëns, as well as Havanaise by Saint-Saëns. His closing group contained Romance (Albumblatt), Wagner, which he played with a beautiful singing tone, as well as Sarasate's Zapateado and Polonaise in D major by Wieniawski. These last two numbers were presented with unusual brilliance.

He was ably and sympathetically accompanied by Josef Kochanski.

Institute of Musical Art

Aeolian Hall harbored an interested audience of very large size and much enthusiasm on Saturday evening, the occasion being the eleventh annual public concert given by students of the Institute of Musical Art. This concert was given under the auspices of the Auxiliary Society of the Institute, which provides a number of scholarships for talented pupils each year.

The program opened with the overture Coriolan, Beethoven, played with precision by the orchestra of the Institute, and skilfully conducted by Willem Willeke. Huddie Johnson made a fine impression playing the second

and third movements of Mozart's concerto for piano in A major, in which the orchestra of the Institute, conducted by director Frank Damrosch, gave excellent support. Bernard Ocko, violin, and Julian Kahn, cello, were heard in the first movement of Brahms' concerto for violin and cello, with orchestral accompaniment conducted by Mr. Willeke; both young players acquitted themselves admirably. Harold Lewis gave an excellent rendition of the first movement of Brahms' piano concerto in B flat major, in which the orchestra under the baton of James Friskin gave material aid.

The concert closed with the first movement of Dvorak's Symphony from the New World, for orchestra, which was conducted by Mr. Willeke.

FEBRUARY 24

Friends of Music

Artur Bodanzky, conducting an orchestra from the Metropolitan Opera House, began the Friends of Music program on Sunday afternoon at Town Hall with Smetana's overture to his opera Libussa, doubtless because on March 2 next there occurs the one hundredth anniversary of Smetana's birth. Later the orchestra played the long and occasionally interesting variation of Brahms on a Haydn theme.

The novelty was four songs with orchestra, texts by Maeterlinck, set to music by Alexander Zemlinsky. Alexander Zemlinsky is an operatic conductor now in Prague, with whom Mr. Bodanzky once studied. Doubtless this is why the songs were given a hearing here. He also once taught Arnold Schoenberg—and in the last of the four songs there appeared to be traces of his pupil's manner. The other three belonged rather to the Gustav Mahler school. What made them possible in performance was the superb singing of Mme. Charles Cahier. Whenever the Friends have a particularly ungrateful task, they seek out this splendid artist to perform it, for there are very few singers who have the necessary musicianship. Mme. Cahier was in splendid voice, and devoted all her great vocal and interpretative powers to trying to make the Zemlinsky songs sound as if they possessed the slightest importance. At the end of the program she had better material to work with in Mahler's Lieder Eines Fahrenden Gesellen, one of the best and most interesting works of this composer, and consequently was of more effect. She was heartily and deservedly applauded on both appearances.

New York Symphony: Giannini, Soloist

Bruno Walter, conducting the New York Symphony Orchestra at Aeolian Hall on Sunday afternoon began with Arnold Schoenberg's Rapturous Night. Fifteen years ago, when it was new, this work sounded like the last word in modernism. Today, with its abundance of sweet ninth chords, it sounds very tame indeed. There is much beauty in it and there is also much length. It was played well enough, though hardly with the beauty that one heard from the Boston Symphony strings when it was first given here in its present form. The other orchestral numbers were

Tschaikowsky's Romeo and Juliet Fantasy, and the Freischütz overture.

The soloist was Dusolina Giannini, that young comet who so suddenly flashed above the concert horizon one evening last winter. She sang with orchestra the aria Non piu di Fiori from Clemenza di Tito of Mozart. This aria by no means represents Mozart at his best, though it has been a favorite with famous singers. Miss Giannini has a voice of unusual richness and beauty, a soprano with distinct mezzo-soprano coloring in most of its range. She sang the aria with complete command of its difficulties and displayed an excellent knowledge of Mozartean style. Later, with Bruno Walter at the piano, she sang four of the Dvorak gypsy songs, which gave her more of an opportunity to display her emotional qualities. The young artist made a most decided hit with the audience and was called back again and again after each appearance.

Balokovic

Balokovic, the Croatian violinist, who made an outstanding impression at his debut here two weeks ago, has continued his regular series of concerts at the National Theater and has succeeded in strengthening the original effect of his masterly art. He changed his program on Sunday last playing a Mozart concerto in D, a sonata by John Ireland, and an Irish air for G string by Herbert Hughes, as well as compositions by the classic masters of the violin and examples of the Jugo-Slavian or Croatian school.

Balokovic is a violinist of power as well as charm. He plays with simplicity and ease, without affectation, and his own affection for the music he interprets holds the attention of his audience and adds greatly to the chances of the music—especially the new music—for success. It is undoubtedly that Balokovic has faith in the Ireland sonata and his faith is fully justified. He put it over in a big way, so that one felt that the composer could not have had a better interpreter.

Balokovic has an extraordinarily beautiful tone, and his control of the dynamics of the instrument is remarkable. From the loudest of fortissimos to the softest of pianissimos he makes his music throb with vitality and intensity. At times he seems a highly passionate player, at others he attains a soft and delicate sentiment that is equally penetrating. Technic he has, but never displays it, reserving it always as an artistic means to an end—the accomplishment of his musicianly exposition of the music at hand. The success of the man was clearly demonstrated by the rousing reception given him on his appearance on the stage on his second Sunday evening here. After a single week of recitals he has manifestly won his public, and not only is he welcomed when he steps out for the beginning of his recital, but the public keeps him playing encores at the end until the lights are dimmed.

New York Philharmonic: Wanda Landowska, Soloist

At the Philharmonic concert at Carnegie Hall Sunday afternoon, February 24, Wanda Landowska had the major portion of the program, revealing her artistry both as a

(Continued on page 57)

THE NEW YORK STRING QUARTET —IN NEW TRIUMPHS—

CHICAGO, Feb. 3, 1924

IT IS A FORCEFUL AND FINELY ADJUSTED QUARTET. There was elasticity in their rhythms, with strong accents and constant dynamic variety. The technical accuracy of their playing was excellent. AN ADMIRABLE QUARTET OF DISTINCTLY DIFFERENT CHARACTER from the others with which we are familiar.—Karleton Hackett in the *Evening Post*.

EARNED A RIGHT TO FREQUENT INVITATIONS. They bring out the sentiment, the tenderness, the appeal which is the function of the string quartet, and they play with vigor and a certain brightness withal.—*Daily Journal*.

THE NEW YORK QUARTET BRINGS VIGOR AND FEELING INTO CHAMBER MUSIC, too often without it.—*Daily News*.



ST. LOUIS, Feb. 4, 1924

A new and agreeably different sort of chamber music was that played last night by the New York String Quartet, with the assistance of Rudolph Ganz. THEIR MUSIC IS REDOLENT OF YOUTH, OF ITS ELOQUENCE, VIRILITY AND ENTHUSIASMS.—*Star*.

The Quartet has found a corporate voice, one of delicate opulence and poignant sweetness. The Beethoven Quartet served to display the SOUND AND DASHING MUSICIANSHIP of the players; but the Adagio was an exploit of LOVELY SOUND AND POETIC FEELING.—*Post-Dispatch*.

Left the impression of a CATHEDRAL-LIKE EDIFICE OF TONE. Enthusiastic was the reception by a discriminating and spell-bound audience.—*Times*.

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HARMONY

(Continued)

But we must not fall into the error of supposing that harmony is always regular, always changes at the bar line. It often changes several times within the bar, often changes at irregular points in the phrase. But these circumstances result in special effects. Here, for instance, is a melody by the great Mozart, where the harmony changes at the last phrase-bar.

Ex. 16
Mozart (Key of A minor)



The contrary of this is the Blue Danube Waltz, in which the composer seems (to my ears) to throw out the rhythm of the opening so as to bring it out correctly at the end. I will write it first as the opening bar suggests, showing how irregular it becomes; and then, as Strauss has it, with a bar of "up-beat." It reaches a definite down-beat at the beginning of the seventh four-bar phrase.

Ex. 17Blue Danube
(Incorrect)

It is not by any means unusual to hear amateurs start the accompaniment of this waltz on the very first note of the up-beat and throw the whole rhythm out. Nor is this surprising. For the accent might very well be on the first C in the first bar instead of on the first G in the second bar. The student is advised to think this over well and get thoroughly to understand it, for these rhythmic questions are the very foundation of good tune writing. It is not an academic question, but a purely practical one.

Why the Harmony?

Now to continue with the same investigation. Why the harmony? We have seen that a single phrase may be harmonized first by the tonic and then by the dominant. This happens when the rhythm demands it. On the other hand, the very opposite may also occur: the phrase may be repeated on another level, higher or lower, without change of harmony. (See Ex. 18.)

Ex. 18

This is all tonic. The harmony does not change. But it will be noted that the rhythm, i.e., the melodic trend, is not the same as in Ex. 10b, in which there is a four-bar preparatory phrase followed by a four-bar answer or consequent phrase leading to the dominant harmony, after which the thing is repeated so as to lead back to the tonic at the close. In Ex. 18, on the other hand, the whole eight bars form a single phrase (broken up, it is true, into two-bar sections).

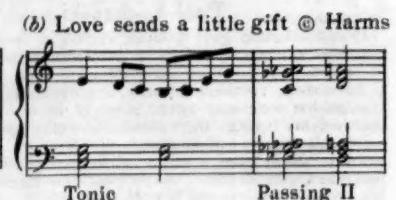
Passing chords are of great importance, both in serious and popular music, and especially in hymn tunes, but they must never be confused with basic harmonies. A tune must belong to the basic harmonies, not to the passing chords, the object of which is merely to strengthen the rhythm. There are no more familiar examples of this than the Rosary and Love Sends a Little Gift of Roses.

Ex. 19a. "The Rosary," Nevin. Copyright by the Boston Music Co. Used by special permission.

Ex. 19b. "Love Sends a Little Gift of Roses." Copyright by Harms, Inc., New York. Used by special permission.

Ex. 19

(a) Rosary Nevin © Boston Music Co.



In the Rosary the passage is from tonic to dominant through G flat; in the Little Gift of Roses the passage is to the chord on the second of the scale. This passing harmony is a complete chord of the inverted dominant-seventh type. But, it must be repeated, our object here is not to teach harmony, which is a separate subject, but to insist upon the transitory character of such passing chords. There is a song by Chaminade that opens with identical harmonies, and the second part of Dear Old Pal of Mine is similar.

Ex. 20

And in this example you will note the correct writing with G sharp instead of A flat. The A flat is merely a convenience.

As already stated, such writing is not by any means a rule. The passage from G to F through G flat is common, and generally follows without any passing chord. Such, for instance, are these tunes: (See Ex. 21.)

Ex. 21

(a) Giacinda. Ponchielli



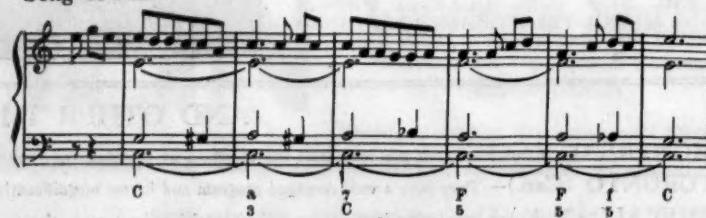
(b) Wagner



Of a similar nature to these chromatic passing chords are the chromatic alterations in the simple, but complicated-sounding, Song of India by Rimsky-Korsakoff. It is to be noted that the harmonies are real, one harmony to each bar. They are, as shown in the cut: C (the tonic)—A minor inverted—the dominant seventh of F—the sub-dominant (F) followed by F minor and resolving into the tonic.

Ex. 22

Song of India



Notice, especially, that the composer does not allow his harmony to interfere with his tune: at the end of the second bar the G sharp in the tenor clashes with the A in the tune. Notice, too, that, having set up his rhythm, he maintains it. The entire fourth bar is really the dominant seventh of F, but in order to maintain the chromatic motion in the tenor the B-flat is retarded. On the other hand, in the next bar, where motion would be inconvenient, Rimsky simply omits it. The tune writer must follow his example. Never force the tune out of its natural trend. Never force the harmony—particularly when it is likely to interfere with the natural flow of the tune.

(To be continued next week.)

METROPOLITAN BIDS JERITZA ADIEU; BARBARA KEMP IS BACK AGAIN

Former Artist Ends Her Season Here in Brilliant Performance of *Thais*, with Diaz and Danise Also Scoring Success—Chamlee and Scotti Triumph with Her in *Tosca*—Mme. Kemp Fascinates as *Mona Lisa*—Queen Mario Substitutes for Bori in *Anima Allegra*—Repetitions—Zimbalist Guest Artist on Sunday Night

TOSCA, FEBRUARY 16

On Saturday afternoon, February 16, Maria Jeritza made her final appearance in the leading role of Puccini's opera, giving her familiar impersonation of the part before a capacity audience that applauded the singer warmly and frequently during the afternoon. Mme. Jeritza was in especially good voice and sang the Vissi D'Arte lying flat on her stomach . . . to the amazement of the audience. Scotti was again the Scarpia, coming in for his share of the honors. In fine voice and also sharing in the applause was Mario Chamlee as Mario Cavaradossi. Marion Telva's voice was heard off stage as the shepherd. Moranzone gave the score an admirable reading.

MONA LISA, FEBRUARY 18.

Interest centered Monday evening, at the Metropolitan in the first appearance of the season of Barbara Kemp. It was in the role especially written for her, the title part in the opera *Mona Lisa*, by her husband, Max von Schillings, that she began her second season at the Metropolitan, and she was once more the magnetic, energetic, compelling personality which made such a vivid bit of drama out of what is in reality pure melodrama, provided with a score of little distinction, which, however, if it does not particularly enhance the value of the book, does not detract from it. Mme. Kemp was in the best of voice and sang with a freedom and energy that was almost equal to that of her acting. One realized at once that she is indeed one of the big dramatic personalities of the opera stage today. Ably supporting her was Michael Bohnen as Francesco. This splendid pair of actors together gave a performance that was extremely moving. Third in the triangle was Curt Taucher, as Giovanni, much less colorful both in singing and acting, though, to his credit, be it said that the part itself affords fewer opportunities.

Frances Peralta has one of her best roles in *Ginevra* and she sang and acted in a manner quite worthy of the high company with which she was associated. George Meader sang excellently his solo in the first act, and the remaining small parts were all ably handled by those to whom they were entrusted—William Gustafson, Carl Schlegel, Max Bloch, Louis D'Angelo, Ellen Dalossy and Marion Telva. Mr. Bodanzky labored to make the score sound more important than it is, but it was distinctly a Barbara Kemp evening, and one in which this splendid actress-singer fully rose to the occasion. Among those present were Max von Schillings, composer of the opera, husband of the star and director of the Berlin State Opera.

After the first act he came out with the artists, and also took one call alone.

THAIS, FEBRUARY 18 (MATINEE).

As the vulgar phrase goes, "they were hanging on the chandeliers" at the Metropolitan on Monday afternoon, February 18, at a special performance representing Maria Jeritza's last regular appearance at the Metropolitan this season. The opera was *Thais*, with Rafaelo Diaz as Nicias and Giuseppe Danise as Athanael in support, Louis Hasselmanns conducting as usual. There is nothing new to be said here about the cast or performance, the notable feature was the tireless applause of the audience accorded Mme. Jeritza on every occasion. At the end there was call after call for her, while her special admirers among the audience crowded down into the front rows to wish her a noisy farewell. It seems that Mme. Jeritza has already established her own cult of enthusiastic young women admirers, who succeed the well remembered brigade of "gerryflappers."

LOHENGRIN, FEBRUARY 20

On Wednesday evening, Lohengrin drew a large and highly responsive audience to the Metropolitan. The performance was admirable in many respects. Under the skilled baton of Bodanzky, the singers and chorus did some really beautiful singing, all efforts being successfully combined. Michael Bohnen made his re-appearance with the company as King Henry, one of his best roles. The possessor of a magnificent baritone voice of wide range and power, he sang his lines at all times with telling effect, his acting being none the less impressive. Curt Taucher's Lohengrin is a familiar one these days and he repeated the favorable impression made previously. Clarence Whithill's Telramund, ever a pillar of strength, was well received. His singing upon this occasion aroused much enthusiasm. Elizabeth Rethberg was Elsa; she possesses one of the most beautiful soprano voices in the company and her delineation of this particular role seems to lack nothing. Karin Branzell, as Ortrud, had her share of success for vocally she was more than satisfying. The four pages were entrusted to Charlotte Ryan, Laura Robertson, Minnie Egner and Henriette Wakefield.

ANIMA ALLEGRA, FEBRUARY 21.

Anima Allegra was repeated at the Metropolitan on Thursday evening, with the same cast as formerly but with one exception. Owing to the indisposition of Bori, the part of Consuelo was entrusted to Queen Mario, who achieved a distinct success, both vocally and as far as the limited amount of acting was concerned. The part calls for much dash and vivacity, and in this Miss Mario was not lacking. She looked charming and sang with a sweetness and clarity of tone that found quick appreciation. Miss Mario is a versatile singer and she rises to every occasion.

Lauri-Volpi and Tokatyan re-appeared in their accustomed tenor roles, contributing to the success of the performance, and Didur and Howard again made much of their familiar parts. Moranzone conducted the score with authority.

RIGOLETTO, FEBRUARY 22.

On Friday evening, *Rigoletto*, for the fifth time this season, was presented at the Metropolitan with Queen Mario as Gilda. Her voice was in beautiful condition, warm in quality and silvery in color. She won a decidedly deserved ovation. Lauri-Volpi, as the Duke, gave justice to his part and he, too, was in particularly fine singing voice. Giuseppe Danise, as Rigoletto, is always good, and his reputation as an artist has long been established. Miss

Gordon was Maddalena and Mr. Mardones the Sparafucile. Others in the cast who added to the excellent performance were Grace Anthony, Nannette Guilford, Virginia Grassi, Italo Picchi, Louis D'Angelo, Angelo Bada and Vincenzo Reschiglion. Papi conducted.

MADAME BUTTERFLY

The holiday matinee which packed the Metropolitan on Washington's birthday was Puccini's *Madame Butterfly*, with a familiar and most satisfying cast. Elizabeth Rethberg gave a touching portrayal of Cio Cio San, singing with a tonal richness that left nothing to be desired, and Chamlee was the Pinkerton of the occasion, singing with abandon and in fine voice. The Sharpless was very familiar, Scotti, and a sympathetic Suzuki was that of Flora Perini. Moranzone conducted.

Die MEISTERSINGER, FEBRUARY 23

A packed matinee audience of delighted listeners did tribute to the most melodious of all the Wagner operas. Its score is as lovely, as virile, as irresistible as ever, and evidently will continue to be so for a long time to come.

The Metropolitan now possesses an ideal equipment for this work. Bodanzky leads it masterfully, and the chorus and orchestra could hardly be improved upon.

Of the principals, Friedrich Schoer, the new baritone, proved to be an entire success as Hans Sachs. His fine voice and broad style were as admirable as his exposition of the dignity and tenderness of the role of the poet-cobbler. Curt Taucher did some feeling acting and singing as Walther, his command of tonal expressiveness and coloring being particularly marked.

Leon Rothier made his debut in the role of Pogner, and of course this always accomplished and sympathetic interpreter handled his material like an artist. The German diction gave him no trouble and he fell into the Wagnerian singing manner easily and effectively. Gustave Schützendorf did his now familiar Beckmesser with much comic unction. George Meader, the David, is imitable in the mobility, grace, and light romanticism with which he voices and mimics the role.

The chief female role, Eva, was undertaken by Delia Reinhardt, who sang sweetly until she was overcome by illness momentarily at the end of the quintet. She appeared to swoon but recovered later and fortunately was able to appear in the last act in good voice.

MARTA, FEBRUARY 23

The usual capacity house, brimming over with "bravos" and "Bis," was in evidence on Saturday night when Marta

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AMERICAN CONSERVATORY (CHICAGO) ANNOUNCES MASTER SCHOOL PLANS FOR SUMMER OF 1924

Following their custom to offer to summer students the highest quality of instruction, the American Conservatory, in addition to their eminent faculty of one hundred artists-instructors, has engaged the following artists of international reputation to conduct master classes: Fannie Bloomfield Zeisler, world renowned pianist; Mme. Delia Valeri, celebrated New York specialist, and George H. Gartlan, director of Public School Music of New York City.

In addition to private instruction, Mme. Valeri and Mme. Zeisler will conduct repertory teachers' classes especially designed for the needs of professional pianists and singers and for teachers and advanced students. Judging from the results of previous summer sessions, these classes will be thronged with students from all parts of the country eager to obtain ideas from these artists and pedagogues.

This will mark Mme. Valeri's second summer master class at the conservatory and her third in Chicago. Needless to say, both of these were overwhelming successes. Although she gave on the average of over one hundred lessons a week, Mme. Valeri was unable to accommodate all those who applied for lessons.

Mme. Valeri is generally recognized as one of the foremost voice teachers today. Her reputation has been gained through the remarkable success of her many artist pupils who are before the public, either as members of the leading opera companies, such as the Metropolitan and Chicago, or gaining laurels on the concert platform. Among

accompanist and coach of the very first class, and Mrs. Benton McCanne Smith, a former artist student of Mme. Valeri, who is well acquainted with her methods.

The engagement of the world renowned pianist, Fannie Bloomfield Zeisler, to conduct a master class at the conservatory should prove an event of supreme importance to artist students, teachers and young professional pianists all over the country. For years Mme. Zeisler has occupied a foremost position among the leading pianists in the world. After finishing her pianistic education with five years of intensive training with Leschetizky in Vienna, she returned to America, entering upon a concert career, and at once was acclaimed a great artist. Her fame thoroughly established, Mme. Zeisler returned to Europe for new worlds to conquer.

In 1893 and 1894 she concertized in all the great centers of Europe, such as London, Paris, Berlin, Vienna, Dresden, Frankfort, Cologne, Munich, Copenhagen, Geneva, and other cities, winning triumph after triumph. In 1896 she captivated London in a series of recitals and was accorded the honor of being engaged as soloist for the famous Lower Rhine festival at Cologne. Mme. Zeisler made two other European tours—1902-1903 and 1911-1912, repeating her triumphs in recitals and as soloist with symphony orchestras. Her playing excited the greatest admiration and applause from her audiences.

Ripe in experience and in the maturity of her powers, Fannie Bloomfield Zeisler is fitted to an incomparable degree to impart to the American artist-student the fruits of her vast knowledge in the art of piano playing. Her broad culture and analytical mind, great magnetism and unbounded enthusiasm, as well as exceptional pedagogical gifts, make her an ideal conductor of master classes.

George H. Gartlan will conduct a three weeks' course in Public School Music for post-graduates and advanced students from July 14 to August 2. His courses will consist of sixty lectures on High School Problems, School Management, Problems for Supervisors, etc.

Mr. Gartlan's years of experience as director of music in the schools of Greater New York have given him a remarkable experience. Being himself an excellent musician and fluent talker, his lectures have proven of unusual benefit to those attending the courses the past two summers.

Of the regular members of the faculty, Jacques Gordon, concertmaster of the Chicago Symphony Orchestra; Herbert Butler, Hans Muenzer and others will teach large classes during the summer term. Of the piano faculty, Heniot Levy, Silvio Scionti, Kurt Waneck, Louise Robyn, Earl Blair, Mae Doelling-Schmidt, and many others will be present. Of the voice faculty, Karleton Hackett, Warren K. Howe, Charles LaBerge, Elaine DeSellem and others will be present. There will also be classes in dancing, theater organ playing, dramatic art and expression, lecture courses in piano pedagogy, musical history, children's piano work, ensemble classes, musical theory, including harmony, counterpoint, composition, etc.

A series of recitals will be given in Kimball Hall by members of the faculty and artist pupils. These recitals will take place generally on Wednesday morning. B. D.

The Harpsichord Has Come Back

The harpsichord has come back, and Wanda Landowska is the artist who has restored it. Following the great success of Mme. Landowska, no less than three other harpsichordists suddenly appeared in New York within a week. The position of the harpsichord as "ruler of the orchestra" has been re-established. Mme. Landowska has "ruled from the harpsichord" over the Philadelphia, Philharmonic, New York Symphony, Boston and Detroit orchestras, and she will be heard with the Chicago Symphony on March 13 and 14.

Imandt Plays Szymanowski

Robert Imandt has been fulfilling many engagements in and around New York during the last few weeks, notably at the Art Center, Jackson Heights Musical Assemblies, Woman's Choral Club of Flushing, L. I., and the National Arts Club of New York.

Mr. Imandt also gave a lecture recital to the Key Club on the development of the Modern Spirit in Music, illus-



FANNIE BLOOMFIELD ZEISLER

(See American Conservatory story)

trating it with an analysis of Szymanowski's Mythes. His ideas concerning the relation between the war and modernism aroused much interest and his interpretation of these unusual compositions was received with the same enthusiasm which greeted them at M. Imandt's very successful New York debut.

The Myths will be brought to the Boston public for the first time at Robert Imandt's recital in Jordan Hall on March 19.

Calvin M. Franklin Opens Own Office

Calvin M. Franklin has severed his connections with Concert Direction M. H. Hanson and has opened his own office at No. 280 Madison Avenue, New York, where he has associated with him Ada Gelling Cooper, who has been connected with the Hanson Bureau for the past ten years. Mr. Franklin will take over the management of Kathryn Meisle, contralto of the Chicago Civic Opera Company, after June 30, 1924, in addition to other artists to be announced.

Roger Kahn Makes Debut

Roger Kahn, son of Otto Kahn, the well known banker, has been active in organizing the Roger Wolfe Kahn Orchestra, and was scheduled to make his debut as a musician when the organization made its first public appearance at the Knickerbocker Grill last Tuesday evening, February 26. Following the engagement at the Knickerbocker, the orchestra will have an extended engagement at the Hippodrome. There are fourteen men in the organization.

Pettis at American Music Guild's Concert

Ashley Pettis, the young pianist who recently gave a program of all-American music at Aeolian Hall, New York, has been requested to play a group at the American Music Guild's concert at its Town Hall concert on the evening of March 5. Mr. Pettis will play a group by Rosalie Housman called Iridescences.

Klemperer for Berliner Volksoper

Berlin, February 25 (By Cable).—Otto Klemperer, musical director at the Cologne Opera for a number of years past, has just signed a contract to act as first conductor of the Berlin Volksoper for a five year period, beginning September 1, next.

(Signed) A. QUINN,



DELIA M. VALERI

the leading artists who have studied with Mme. Valeri and strongly endorse her as a teacher, are such names as Margaret Matzenauer, Melanie Kurt, Clarence Whitehill, Clara Clemens Gabrilowitsch, Frieda Hempel, Suzanne Keener, Maud Fay, Dorothy Francis and many others. All of these are most enthusiastic over Mme. Valeri's instruction.

Mme. Valeri's studio in New York City has been a mecca for talented students for many years. Knowing that her methods have secured such remarkable successes in many cases, her students feel certain that their voices will be developed to the utmost.

A splendid feature of Mme. Valeri's courses in Chicago will be the weekly recitals by her artist-pupils. They will have an opportunity to show what their work has been under her instruction and also make comparisons with the work of others.

Mme. Valeri will be assisted by Cav. Vito Carnevali, a member of the Royal Academy of St. Cecilia in Rome, an

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Amelita Galli-Curci Says:

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Dear Mr. Proschowsky—Having been associated with you for the past eight weeks, let me express my appreciation of your thorough understanding of the TRUE ART of singing and the intelligent simplicity of your elucidations, through which I have been able to discover and use new beauties in my own voice. It is with a feeling of great satisfaction that I recommend to you those artists and students who seek the truth in singing—the beautiful and lasting art of "BEL CANTO." Gratefully yours,

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Corporazione delle Nuove Musiche

The Corporazione delle Nuove Musiche was founded in Rome in 1923 by Gabriele d'Annunzio, G. Francesco Malipiero, and Alfredo Casella. Associated with these are Bernardino Molinari, Ildebrando Pizzetti, Emilio Mendicini and Mario Labrocca. The Society for New Music has for its purposes: (a) the creation of a new and modern Italian musical consciousness; (b) the attainment and the classification of the new Italian musical style; (c) the struggle against any residue of that dilettante spirit which for long years has been the shame of our country; (d) the defense and the propagation—in Italy as well as outside—of the new Italian music most in conformity with the stylistic finality above mentioned, at the same time increasing our own knowledge of the most interesting foreign music; (e) the re-birth of the polyphonic song, with the consequent bringing to light of a vast Italian choral patrimony; (f) the musical education of the youthful student body; (g) the musical education of the working masses.

To attain its ends, the Corporazione delle Nuove Musiche intends: (a) To organize in Italy and in foreign countries dramatic performances, orchestral and chamber concerts, lectures, etc.; (b) to publish a review or society bulletin; (c) to institute a large circulating library of modern Italian and foreign music; (d) to organize and to instruct a chorus, composed of at least one hundred mixed voices; (e) to create a publicity department, which will establish the necessary contact between the "Corporazione" and the Italian and foreign press.

To such immediate purposes will be added—as soon as time and the resources of the C. D. N. M. permit—the construction in Rome of a building, which shall contain a large concert hall, and where room shall also be found for a modern school of music, which the C. D. N. M. intends to found and sustain for the better realization of its aims.

For the season 1923-24, the activity of the "Corporazione" will consist first of all in the giving of five concerts of modern music, Italian and foreign, new to Rome, which will take place at the Sala Sgambati on Saturday, March 8, March 15, March 22, March 29, and on Tuesday, March 25; the artists and organizations taking part include the actress, Erika Wagner, of the Schauspielhaus of Vienna; the singers, Anna Maria Mendicini-Pasetti, Ghita Lenart, and Spinella Agostini; the Quartet Society of Rome and the "pro-Arte" Quartet of Brussels, the Quintetto Romano of wood-winds; the pianists, Edward Steuermann of Vienna and Alfredo Casella of Rome; the violinist, Mario Corti of Rome; the violoncellist, Gaspar Cassado of Barcelona; the flutist, Louis Delacroix of Paris; the oboist, Riccardo Scozzi of Rome; the clarinetists, Luberti of Rome, and Delacroix of Paris, and the bassoonist Barabaschi of Rome.

The programs of the five concerts comprise music by Honegger, Szymonowski, Ravel, Sowerby, Milhaud, Auric, Poulen, Bliss, Stravinski, Hindemith, Bartok, Respighi, Pizzetti, Malipiero, Castelnovo-Tedesco, Casella, Rieti, Massarani and Labrocca.

The last concert will be given over to the first performance in Italy of Arnold Schonberg's Pierrot Lunaire for a speaking voice and seven instruments. Another performance of the same work will take place in the hall of the Royal Academy of St. Cecilia. Pierrot Lunaire will then be performed in a tour of Italy in the following cities, Naples, Florence, Padua, Venice and Turin.

Through the initiative of the "Corporazione" and in accordance with a direct understanding with the facist authorities, there will be organized in Rome, in March, four grand concerts of old and new music, expressly for working people.

The "Corporazione" has also collaborated most actively in organizing the present musical season of the Roman "Gruppo Universitario Musicale," contributing to the formation of the ten programs which constitute the schedule.

The chorus is already formed and is actively studying, with the intention of presenting itself to the public when its preparation shall be complete.

The circulating library, thanks to the generous assistance of many editors, Italian and foreign, is well on the way to being made complete.

The review, La Prora, was scheduled to appear during January.

The C. D. N. M. forms the Italian section of the "International Society for Contemporary Music."

Program of Norden Compositions Heard

N. Lindsay Norden, musical director and organist of the Second Presbyterian Church in Philadelphia, continues to arrange excellent music for the services at that church. February 17 compositions by Mr. Norden were heard, and among those programmed were Arietta Grazioso, Melody and A Garden, for violin, harp and organ; How Lovely Is Thy Dwelling Place, soprano solo; To Whom Then Will Ye Liken God? contralto solo; The Lord Is My Shepherd and Charity, anthems.

The third series of musical services at this church began on February 24 with a miscellaneous program. March 2 there will be a Schubert service; March 9, choral music by F. Melius Christiansen; March 16, Hebrew music; March 23, Belgian composers' works will be heard, and March 30, a request program is scheduled.

Fourteen-Year-Old Pianist in Recital

Mary Frances Ryan, fourteen-year-old daughter of Mrs. Virginia Ryan, the well known teacher of the Dunning System in New York, recently gave an interesting piano recital in Waco, Texas. The young artist gave her first recital when she was eleven years old, at which time musicians predicted a successful career for her.

Humiston Work to Be Played

The American National Orchestra, at its next concert, Wednesday evening, March 12, at Aeolian Hall, Howard Barlow, conductor, will play a Southern Fantasy for orchestra in memory of its composer, the late William H. Humiston.

Activities of Dr. J. Fred Wolle

On Sunday afternoon, February 24, in the First Presbyterian Church, Allentown, Pa., Dr. J. Fred Wolle, organist, an entire musical service was held instead of the regular church service. An all-Handel program was rendered. On

Tuesday evening, February 26, Dr. Wolle was scheduled to give a recital in Quakertown, Pa., under the auspices of the Young Men's League of St. John's Lutheran Church.

Maria Dormont at Sevitzki Philadelphia Concert

Maria Dormont, the soprano, has been engaged to assist at Fabien Sevitzki's concert in Philadelphia, March 12. She sang with great success in the State theatres of Russia, Italy, and recently in Mexico City. She is the pupil of the



MARIA DORMONT,
soprano.

celebrated Russian baritone, Tartakoff, and achieved tremendous success in appearances in La Boheme and Faust, at the Great Theater of Warsaw. The critics (Journal de Pologne, Restoration and Informadore) unanimously praised the beauty of her voice, its perfect schooling and her intelligent interpretation. She sang recently with great success at the Fine Arts Club in Philadelphia, and will again be heard March 12 at the Fabien Sevitzki concert.

Fay Foster's Operetta Given at Bennett School

Fay Foster's operetta, The Land of Chance, was presented at Millbrook, N. Y., by the Bennett School, on February 18, under the direction of Lucille Martindill. Although the participants were all quite young, it went off beautifully. Miss Martindill expressed herself as finding "one of the loveliest things ever given at the school." The star role was taken by a daughter of William Farnum, the motion picture actor.

Next year the school plans to produce another operetta by Fay Foster, now in the hands of the printer, to be called Blue Beard, or perhaps The Enchanted Beard.

Queena Mario Metropolitan Acquisition

That Queena Mario is proving a valuable acquisition to the Metropolitan Opera House forces was again demonstrated last week, when two evenings in succession she was presented in leading roles. Thursday evening she was excellent as Consuelo in *Anima Allegra* and Friday she gave a splendid portrayal of Gilda in *Rigoletto*.

Leginska Work to Have New York Premier

Leginska's Four Poems for String Quartet (after Tagore) will have its first New York public performance at the concert of the New York String Quartet, February 28, at Aeolian Hall. The composer-pianist will herself take part in the concert, playing Cesar Franck's quintet in F minor with the quartet.

Philharmonic Quartet in Second Concert

The Philharmonic String Quartet, which recently made its New York debut, will give its second subscription concert at Aeolian Hall on Monday evening, March 3.

Schnitzer Off for the Coast

Germaine Schnitzer, the well known pianist, left the early part of the week for a concert tour of the Coast.

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CHICAGO TENDERS SIEGFRIED WAGNER A TESTIMONIAL RECEPTION AND LUNCHEON

German Club Makes the Event a Notable One with Brilliant Speeches and Fine Music—Enesco Scores Genuine Success as Recitalist—Sigrid Onegin Delights—Carolyn Schuyler's Debut—Allen Spencer and Boguslawski Offer Programs—Felix Salmond Soloist with Symphony Orchestra—Mendelssohn Club Gives Concert—Other News

Chicago, February 23.—Many concerts took place again last Sunday afternoon. In the downtown district the most important were those of Georges Enesco, who made his debut here as a violinist at the Studebaker Theater under the direction of F. Wight Neumann; Sigrid Onegin, the popular contralto, who sang herself once more into the hearts of her listeners at Orchestra Hall, under the management of Wessels & Voegeli; Sergei Rachmaninoff, the giant Russian pianist, who played again at the Auditorium before a very large and most enthusiastic audience, under the direction of F. Wight Neumann; Carolyn Schuyler, pianist, who made her debut under the same management at the Playhouse. In the uptown district the most important concert was the one given by the Little Symphony Orchestra, under the auspices of Loyola University, at which Helen Marie Freund, coloratura soprano, was the soloist.

ENESCO SCORES AS RECITALIST.

Georges Enesco, the well known Roumanian composer, has long been recognized here as a leading figure in the musical world. His suite for orchestra, opus 9, has made him a favorite composer since it has been played by the Chicago Symphony Orchestra, which has included in its repertory several other compositions of this Roumanian composer. Chicago has not as yet been in a position to judge the merits of Enesco as a conductor, but if all that is said be true, next season he will have an opportunity to disclose his talent with the stick, conducting one of his works with the Chicago Symphony Orchestra. As a violinist Chicago now knows that Georges Enesco ranks with the foremost of the day. This he demonstrated at his first recital here at the Studebaker. A serious musician, Enesco had built a program somewhat conservative, but so well arranged as to exhibit his complete violinistic equipment. Before reviewing his performance, let it be said that the audience which listened to him was one of the largest of the season, the Studebaker Theater being practically sold out. This was extraordinary, as Chicago music-lovers do not generally turn out en masse to hear a new artist, but wait until recitalist has made his mark here before giving their patronage. True Georges Enesco was known to the musicians, but, with few exceptions, they did not go to the recital. It is also true that John Popovici, the popular Roumanian consul, had worked among his compatriots to amplify the merits of Enesco and advised them to buy tickets for the concert. Then, F. Wight Neumann and his able assistant, Bertha Ott, had communicated with many music patrons, and the result was that an unusually large audience was on hand, and at a return engagement next season not a seat should be left vacant at the Studebaker.

Enesco opened his program with the sonata in D major by Nardini and his second group included the Chausson

Poem. On those two selections only this review is based. Enesco played both selections with that refinement that characterizes the French school, of which he is one of the best exponents among violinists today. He draws from his instrument a tone of beautiful quality and of large volume, and his mechanism is impeccable, while his interpretation is that of the great artist. His success was big and richly deserved.

SIGRID ONEGIN.

Sigrid Onegin always brings enjoyment to a musical audience and the one that listened to her at Orchestra Hall last Sunday afternoon showed unmistakably its pleasure by applauding her vehemence at the close of each number. Having reviewed this artist's work in this city in previous concerts or recitals, little need be said at this time, only that she was in glorious voice, in superb mood and gave as fine an exhibition of beautiful singing as Orchestra Hall has harbored in a long while. Miss Onegin is one of the most satisfying singers now before the public.

RACHMANINOFF AT THE AUDITORIUM.

Rachmaninoff gave his only piano recital of the season at the Auditorium and was so much liked that the printed program had to be tripled before the audience would leave the hall. Rachmaninoff is one of those artists who give the people what they want. The concert, which began at 3:30 was not over until after six o'clock.

CAROLYN SCHUYLER AT THE PLAYHOUSE.

At the Playhouse, also under the direction of F. Wight Neumann, Carolyn Schuyler made her debut in a piano recital. A student from the class of Alexander Raab, teacher at the Chicago Musical College, Miss Schuyler demonstrated beyond doubt that she has been well trained from a technical as well as interpretative point of view. Her debut was in every respect successful, and the large audience on hand was most demonstrative in its approval.

HELEN FREUND AT LOYOLA.

Helen Marie Freund, the talented artist-pupil from Mrs. Herman Devries' class, was the soloist with the Little Symphony at Loyola University on Sunday afternoon. Miss Freund, who has been heard around Chicago in many concerts, recitals, private functions, clubs, and recently over the radio from the Chicago American station, is in great demand this season. This is due to the fact that whenever she sings she gives entire satisfaction and according to report, there was no exception to the rule on this occasion.

ALLEN SPENCER'S RECITAL.

On February 19, at Kimball Hall, Allen Spencer, piano teacher at the American Conservatory, gave his annual recital at Kimball Hall, for which he had programmed several novelties.

BOGUSLAWSKI IN CONCERT.

At Orchestra Hall on February 19, Boguslawski, piano instructor at the Chicago Musical College, was heard in conjunction with the Chicago Symphony Orchestra in Liszt's E flat concerto and Mendelssohn's serenade and allegro for piano and orchestra.

ANNIE FRIEDBERG HERE.

Among the distinguished visitors received at this office this week was Annie Friedberg, the very busy New York manager, who was in Chicago for the purpose of booking her various artists with leading organizations of this city.

TESTIMONIAL LUNCHEON FOR SIEGFRIED WAGNER.

The testimonial reception and luncheon tendered at the Morrison Hotel on Saturday, February 16, by the German Club of Chicago, in honor of Siegfried Wagner, son of the immortal Richard, drew an enthusiastic assemblage far in excess of the capacity of the spacious Cameo Room in which it was held. An orchestra of thirty-five, selected from among the Chicago Symphony Orchestra, played under the direction of Joseph Schwickerath, alternating with Fritz Renk, and delivered the following program before and

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during the luncheon: Tannhauser March, Meistersinger Vorspiel, Dreams, Siegfried Idyl and Rienzi Overture. After this Otto F. Reich, president of the club and toastmaster, introduced Mayor Dever, who welcomed the guest to Chicago in a bright and felicitous speech. He was followed by Prof. George L. Scherger of Armour Institute as the orator of the day, who delivered an eloquent and much appreciated address on the life, character and accomplishments of the illustrious music master, Richard Wagner, at the conclusion of which his notable son, Siegfried, was introduced amid a storm of applause lasting several minutes. He at once became a favorite on his own merit and he was not prosy, his side thrusts proving witty and worthy of utterance, much to the joy of his auditors, who had anticipated something different. He wound up by volunteering to conduct the orchestra in the rendition of Siegfried Idyl, composed by his father at the time of his (Siegfried's) birth. His handling of the baton and masterly leading of a body of musicians not rehearsed by him, elicited a merited outburst of continuous applause. All of the proceedings, including speeches, were in English, handled diplomatically throughout. More than four hours of spirited and refreshing entertainment was afforded by the event.

MABEL SHARP HERDIE'S PUPIL BUSY.

Another pupil from the class of Mabel Sharp Herdien, who is in great demand this season, is Velma Talmadge, who sang in Bushnell (III.) on February 23. Mrs. Herdien's class at the Chicago Musical College is practically filled and many new applications for lessons were made when it was learned through the columns of the MUSICAL COURIER that Mrs. Herdien will devote most of her time now to teaching.

CHICAGO MUSICAL COLLEGE NOTES.

The concert given by the Chicago Musical College on Sunday afternoon in Central Theater was presented by students in the piano, violin and vocal departments.

The Department of Chautauqua and Lyceum is busy preparing its students for the summer tours. The call for material from this class is exceptionally great and is furnishing two of the largest companies for the Mutual-Chautauqua tour in June. The Affiliated Bureaus announce that Miss DeMarco's Harp Ensemble, whose tour begins in New York in October, is almost oversold. Three members of her class in the Chicago Musical College are engaged for this company.

Margaret Hayes, of the Department of Expression, gave a recital before the Catholic Woman's League, February 12. A program by her students was given in Steinway Hall last Friday. Miss Hayes will present a recital of her pupils at Lyon & Healy next month in conjunction with students of Willa Bee Atkinson.

KNUPFER STUDIO ITEMS.

Walter Knupper presented Zelda Cohn on February 20 in the first of six recitals to be given by members of his graduating and artists' class at the Knupper Studios. Miss Cohn played Schumann's Faschingschwank and two groups of pieces by Haydn, Mendelssohn, MacDowell, Paganini-Liszt, Schubert-Ganz, and Nicode. She was assisted by Ethel Heide, contralto, pupil of Margaret Lester, of the faculty of the Knupper Studios, who sang songs by Gretchaninoff, Fisher and Burleigh and by Genevieve Brown, cellist, pupil of Hans Hess, also of the faculty, who played pieces by Scott, Von Goens and Popper. Anita Alvarez-Knupper and Marion Roberts were the accompanists.

Esther Parker, soprano, professional student of Zerline Muhlmann, of the faculty of the Knupper Studios, achieved great success in her operatic debut as Rachel in the Jew of Spain opera by Rose Westgate, given by the Dubin Opera Company at the Aryan Grotto Temple on Saturday, February 2.

MENDELSSOHN CLUB CONCERT.

Our justly popular Mendelssohn Club was heard in the second concert of the current season at Orchestra Hall, February 21. The program did not contain quite as many alluring numbers as those generally offered, but its delivery was without fault. The club never sang better or possibly as well. The outstanding features of advancement were a much improved tenor section, choral unison, responsiveness, and better tonal effect. It was massive when required and well shaded.

The ensemble as directed by Harrison Wild, whose conductorship is always virile and full of "pep," was particularly effective in Sullivan's Lost Chord, which closed the program and was delivered with vim and spontaneity of attack, accompanied by piano and organ, leading to an inspiring climax.

The assisting artist, Olive June Lacey, sang several groups of songs and encore numbers. Her very pleasing soprano voice, which is not large, has great carrying power. It is flexible, melodious and has large range and is well suited to the selections she gave. She was recalled after every number and scored each time she sang.

Blake Wilson, tenor, of the club, sang the solo part in Salamaleikum very effectively.

HENIOT LEVY CLUB.

A meeting of the Heniot Levy Club was held on Sunday evening, February 17, in the Clippinger Studios, Kimball Hall, when an enjoyable program was given by the following: Kenneth Fiske and Harry Mazur, violinists; Florence Hutton and Berenice Violette (Mrs. McChesney), pianists, and a splendid paper on the life and works of Debussy was read by Adelaide Wetzel. After the program light refreshments were served and a social hour enjoyed.

NEWS NOTES FROM THE GUNN SCHOOL OF MUSIC.

David Shapiro, violinist, assisted by Albert Goldberg, accompanist, gave a program for the Council of Jewish Women at Sinai Temple, February 11. Techla May Knoll, contralto of the faculty, has been engaged to sing in the quartet of the Glencoe Union Church; Miss Knoll was also heard in a recent recital at the Austin branch of the Gunn School. Pupils of Cleo Munden Hiner, Hadassah Delson and Miriam Benario were heard in recital at the Austin branch of the

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MAURICE PIANIST PEDAGOG
VERA - KAPLUN CONCERT PIANIST

Gunn School on February 7; the scale contest which followed the program was won by Lucille Fischer, Florence Cooper and Helen Bloom. Recent radio programs were given by Robert M. Neznikoff, baritone, pupil of Orianna Abbot Jennison, Sarah Miller, Evelyn Shapiro and Grace Nelson, students of Glenn Dillard Gunn, and Irene McCrystal, pupil of Sophia Swanstrom Young. Ira F. Lee, basso, student with Stuart Baker, has been appointed soloist of the First Baptist Church, Waukegan.

SAN CARLO OPERA COMPANY TO APPEAR HERE.

Fortune Gallo has decided to bring his widely known San Carlo Grand Opera Company to Chicago, and between March 31 and April 6 it will give nine performances at the Auditorium. Chicago seems to be the only city in the United States where this organization has not yet appeared.

CHICAGO ARTISTS' ASSOCIATION.

The regular meeting of the Chicago Artists' Association, on Tuesday afternoon, February 19, in the Fine Arts Recital Hall, enlisted the services of a trio made up of Rachel Steinman Clark, Mary Hansen Rasmussen and Ebba Sandstrom; Georgiana McPherson, pianist; Grace Brune Marcusson, soprano, and Harry S. Walsh, baritone.

CHICAGO SYMPHONY ORCHESTRA CONCERT.

Felix Salmond was soloist on the nineteenth program of the Chicago Symphony Orchestra, February 22 and 23. The English cellist elected to play for his debut in this city Lalo's concerto for violoncello, in D minor, which he gave with much poetry and fine technic, and his interpretation revealed a true and sincere artist. He may be counted among the very first cellists of the day. His success was instantaneous and at the conclusion of each movement the audience showed its enjoyment in a most effusive manner.

The most interesting number on the program was Stravinsky's symphonic poem, *Le Chant du Rossignol*. Stravinsky has here, as probably everywhere else, great admirers who find all his works interesting, to say the least, while he has also as many detractors, who find his language, if not incomprehensible, nevertheless confusing. Discordances that irritate one's ear are found in the Song of the Nightingale, but cacophony is part of the modern scheme of symphony writing and the decadence that exists in opera is also felt in many orchestral works composed in the last decade or so. To baffle the public has been the object of many a painter since the cubists have had their say on the canvas, and quite a few composers of our day seem likewise anxious to bewilder the ear by noises that are appreciated by many, but which are rejected by as many more, and Stravinsky's symphonic poem, though containing many beautiful passages, has others that react against the nervous system. The program opened with Debussy's Marche Ecossaise, which was followed by Beethoven's symphony No. 1 in C major. The concert was concluded with selections from Berlioz's Damnation of Faust, which was conducted by Eric Delamarre. The balance of the program was conducted by the still-crippled Stock, who really conducts about as well with his left hand as with his right.

AMERICAN CONSERVATORY NOTES.

Advanced piano pupils of Mae Doelling Schmidt, voice pupils of Hilda Brown, and organ pupils of Emily Roberts, furnished the regular weekly recital of the American Conservatory on February 23, at Kimball Hall.

Marie Sidemius Zendt, soprano and member of the Conservatory faculty, will give her annual recital in the Playhouse on Sunday afternoon, March 2, under the direction of F. Wight Neumann.

The Public School Music Department of the Conservatory is enjoying the largest registration it has ever had, largely due to the splendid efforts of O. E. Robinson, the

director of the department. Most intensive courses are offered this summer. George H. Garlan, supervisor of music in the New York City schools; Margaret Lowry, educational director of the Kansas City Symphony Association, and other teachers of prominence, have been engaged to offer special courses during the summer term.

The mid-year examination in the piano department will commence March 3.

PROF. SCHARWENKA COMING TO AMERICA.

Prof. Xaver Scharwenka, who, as already announced, has been engaged for the summer master school at the Chicago Musical College, will sail for this country on the Cunard steamer Saronia, the end of May. In next week's issue a complete announcement regarding Scharwenka's coming to Chicago will be furnished in another section of this paper.

BUSH CONSERVATORY NEWS.

The advance registration for the summer school of Bush Conservatory has been very heavy, and from present indications the season will be an exceptional one. The five weeks' term begins June 25.

The Junior Dramatic Class of Bush Conservatory repeated on February 9, the playlet, *The Queen of Hearts*, in which it scored a great success. The ten children in the play gave a remarkably spirited and effective performance, and there was great enthusiasm on the part of the audience. The costumes and stage setting, both of which were the work of the class in stage arts of the older students of the Dramatic Art Department, attracted much attention.

The Normal Class of Bush Conservatory, under the direction of Edgar A. Brazelton, was given an unique demonstration class on Monday, February 18, with the pupils of Eva J. Shapiro. The young students, none of them over fourteen years old, transposed compositions in all keys and in other ways demonstrated the thoroughness of their musical training. The entire program consisted of compositions by Edgar Brazelton, played by nine members of Miss Shapiro's class.

RENE DEVRIES.

WHERE THEY ARE TO BE

From February 28 to March 13

Adler, Josef:	Chambersburg, Pa., Mar. 3.
Alecock, Merle:	Philadelphia, Pa., Mar. 6.
Althouse, Paul:	Stamford, Conn., Mar. 3. Washington, D. C., Mar. 10.
Bachaus:	New Britain, Pa., Mar. 4. New Brunswick, N. J., Mar. 8.
Bock, Helen:	Philadelphia, Pa., Mar. 6.
Carreras, Maria:	Brooklyn, N. Y., Mar. 11.
Chamlee, Mario:	Atlantic City, N. J., Mar. 8.
Clemens, Clara:	Boston, Mass., Feb. 28.
Denishawn Dancers:	Keokuk, Ia., Feb. 28. Kewanee, Ill., Feb. 29. Dubuque, Ia., Mar. 1. Hibbing, Minn., Mar. 3. Duluth, Minn., Mar. 4. Rochester, Minn., Mar. 6. Minneapolis, Minn., Mar. 8. Green Bay, Wis., Mar. 10. Fond du Lac, Wis., Mar. 11. Madison, Wis., Mar. 12. Kalamazoo, Mich., Mar. 13.
Dubinsky, Vladimir:	Chambersburg, Pa., Mar. 3.
Easton, Florence:	Stamford, Conn., Mar. 3.
Enesco, Georges:	Winnipeg, Can., Feb. 28. York, Pa., Mar. 3.
Florence Quartet:	Sunbury, Pa., Feb. 28. Baltimore, Md., Feb. 29. Boston, Mass., Mar. 6.
Gabrilowitsch, Ossip:	Washington, D. C., Feb. 29. Boston, Mass., Mar. 2. Westfield, N. J., Mar. 13.
Garrison, Mabel:	Philadelphia, Pa., Mar. 6.
Gates, Lucy:	Washington, D. C., Feb. 28.
Gerardy, Jean:	Ithaca, N. Y., Feb. 29. San Francisco, Cal., Mar. 11.
Giannini, Dusolina:	Toronto, Can., Feb. 28. Brooklyn, N. Y., Mar. 2. Convent Sta., N. J., Mar. 4.
Hagar, Emily Stokes:	Allentown, Pa., Feb. 28.
Hayden, Ethyl:	Indianapolis, Ind., Mar. 3.
Hess, Myra:	Sidmouth, Eng., Feb. 28. Exmouth, Eng., Feb. 29. Sherborne, Eng., Mar. 1. Folkestone, Eng., Mar. 4. London, Eng., Mar. 8. Manchester, Eng., Mar. 11. Bangor, Eng., Mar. 12. Colwyn Bay, Eng., Mar. 13.
Hutcheson, Ernest:	New Haven, Conn., Mar. 7. Boston, Mass., Mar. 8. Holyoke, Mass., Mar. 10.
Ivogun, Maria:	Portland, Ore., Mar. 3. Seattle, Wash., Mar. 4.
Kerns, Grace:	Abingdon, Va., Mar. 10.
Korb, May:	Newark, N. J., Feb. 28 and Mar. 6.
Landowska, Wanda:	Chicago, Ill., Mar. 13.
Lawson, Franceska Kaspar:	Murfreesboro, N. C., Feb. 28.
Lennox, Elizabeth:	Connerville, Ind., Mar. 12.
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Francis Rogers Sings in Farmington

A song recital was given by Francis Rogers, baritone, at Miss Porter's School, Farmington, Conn., on Wednesday evening, February 20.

MUSICAL COURIER

Weekly Review of the World's Music

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It is our opinion that, as a symphony, pure and simple, Beethoven's fifth is greater than his ninth. Now let the blows fall on our unbended dome.

Philip Hale says that "someone has said that Pablo Casals playing the violoncello keeps turning his face away from the instrument as though it smelt badly."

If Liszt's B minor piano sonata is a work about which critics continually disagree, that proves nothing except that the critics continually disagree about it.

Leo Fall, the comic opera composer of Vienna, denies indignantly that he is related to Senator Fall, the comic former Secretary of the Interior at Washington.

The jury for the prize chamber-music competition of this year's Berkshire Festival has just been announced by Mrs. F. S. Coolidge, founder and patroness of this important annual event. The list is entirely made up of names new to a Berkshire jury. It includes Eric Delamater, assistant conductor of the Chicago Symphony Orchestra; Carl Engel, head of the Music Division of the Library of Congress, Washington; Edward Burlingame Hill, of the music department of Harvard University; Albert Stoessel, conductor of the New York Oratorio Society; and August Stephen Vogt of Toronto, former conductor of the Mendelssohn Choir. The contest, this year for a chamber composition including one or more vocal parts in combination with instruments, closes on April 15 next, by which date manuscripts must be in the hands of Hugo Kortschak, 1054 Lexington Avenue, New York City.

On Sunday we listened to four songs with orchestra by one Alexander Zemlinsky, and afterward to the Mahler Lieder Eines Fahrenden Gesellen; and on Monday we read something written by Olin Downes in the Times which agrees so thoroughly with what we felt and expresses our thought so well that it shall be printed right here. Ladies and gentlemen, Mr. Downes! "It was all music of a period and of a certain tendency on the part of musicians of a certain school and period, and a tendency that we believe to have been misdirected and futile. The early music of the two most famous of these men (Mahler and Schönberg) gives them away. It is evident that once upon a time Mahler wrote simply, with a certain naïveté, in a melodious if sentimental manner that not only pleases the ear but impresses

the hearer as genuine, and that once Schönberg was a romantic and sentimental soul, who wrote untutored, poetically colored music. Instead of growing naturally as artists, both men appear to have taken poses with themselves. They must be modern at any cost. As a result Mahler became grandiose and bombastic, while Schönberg is becoming constantly more involved and unhealthily introspective in his manner."

We notice that the Musical News and Herald has again picked up from Le Canada Musical something that Brother Lamontaigne of that paper picked up originally from the MUSICAL COURIER, translating it into French. The Musical News and Herald retranslated it into English. It would be so much easier for the editor of the latter paper if he would only read the MUSICAL COURIER with the same care which he evidently bestows on Le Canada Musical, thereby saving himself the necessity of translating and, incidentally, getting the news a week or two earlier.

The reception given the popular Broadway hit, *Nola*, when taken to Carnegie Hall by the violinist, Fradkin, at his recital last week, is highly significant. It seems to show that people are gradually getting over the habit of affectation which was thrust upon them by devotees of "high" art, and are beginning to dare to express their own honest likes and dislikes. What a forward step it will be if they maintain this encouraging attitude! American composers will then no longer find themselves forced to write in the idiom of Beethoven, Brahms or Strauss to get a hearing, but may permit themselves to write as they honest-to-goodness feel. That will be the beginning of a genuine American school—and if serious composers do not watch out, this first step will be a step over from Broadway.

Richard Strauss has a penchant for making copy, as the newspaper phrase has it, out of domestic happenings, witness the Symphonia Domestica and now the new opera, *Intermezzo*. This has to do with an incident in the composer's life in which some unknown man got him into trouble by passing himself off as Richard to a sweetheart. The young lady, believing that her lover really was R.S., wrote to him and, in his absence from home, Frau Strauss opened the letter and immediately started divorce proceedings, only stopped by an investigation and unravelling of the mystery. Strauss gave the plot to Hermann Bahr, the Vienna dramatist, who prepared a libretto which, however, was altered by Richard himself because, says a despatch from abroad, "Bahr failed to make Frau Strauss as fascinating and attractive as her husband wished." (Pass the salt, please, Mr. Jones.)

Fortune Gallo smiled in on us the other day, looking prosperous, and; what is more, admitting that he was, which proves that he must be very prosperous indeed. His latest star, Duse, he said, is breaking financial records on the Coast. For the three performances that L. E. Behymer handled in Los Angeles there was an advance sale of \$30,000. The regular San Carlo Company is out there on the Coast under the direction of the Elwyn Bureau, also doing better than it has before in its many visits there. The special company, headed by Anna Fitzui and Tamaki Miura, has also been doing capacity business in such places as Syracuse, N. Y., also Springfield, Mass., and other New England cities, some of which have heretofore always been light box-office spots on the San Carlo schedule. The little Napoleon of opera has some big plans in mind for next season which he is not ready to announce just yet.

Frank Healy called at the office of the MUSICAL COURIER the other day, after bidding a fond farewell to the members of the Sistine Chapel Choir which sailed for home after giving nearly one hundred and fifty concerts in this country. The choir originally planned to give only sixty concerts, but, thanks to its own excellence and Healy's astute management, they more than doubled the number, and might have gone on indefinitely, it seems, had not other engagements prevented. Mr. Healy brings the news that W. H. Leahy, otherwise known as "Doc" Leahy, discoverer of Polacco, Alice Nielsen and Tetrazzini, is to reopen the Tivoli Opera House in San Francisco where these artists first became known in this country, under its old guise as opera, and not movie, house. For thirty consecutive years the old Tivoli gave grand opera, and was about the only house in America that kept at it with such persistency and success. The fire made a break, but the New Tivoli will no doubt now make up for lost time.

OPERA IN ENGLISH

From the vocal and grand opera studio of Signor Corruccini, nine seasons musical director and conductor of the Portland Opera Association, Portland, Ore., comes a letter telling of the ideals and success of that company. It will not be necessary to quote his letter in full, but only the following short passage: "The operas already given by Portland Opera Association under my direction are Romeo and Juliet, *Fra Diavolo*, *Mignon*, *Merry Wives of Windsor*, *Elixir of Love*, *Martha*, *Force of Destiny*, *Masked Ball*, and *Ernani*. The above operas were all given with very large chorus, ballet, full orchestra, scenery and costumes, such as rendered the performances comparable to any traveling company—I should say superior. And above all, all in English text. I cannot say that the English texts were always good; some of them were very bad, but we did our duty in upholding the slogan 'standard operas in English text.' And so we will so long as the Portland Opera is under my direction."

To which we say most heartily: *Bravo, Signor!* No man can do better than his best, and here is one man at least who does not excuse foreign texts on the plea that the English texts are so bad, but makes the best of what he can get.

The result of widespread opera of a similar nature would soon create a market for first rate English texts, and the texts would follow the market as a matter of course. So long as there is no demand there will naturally be no supply, and the demand must be created by companies willing to use English for the sake of the cause.

One difficulty almost invariably encountered in this effort at reform is the fact that so many musicians care more for art than they do for English, and refuse absolutely to be influenced by the example of Europe, which has long since settled the matter to its own satisfaction.

No country in Europe tolerates opera, except on rare occasions, in any language but its own. The language the opera may happen to have been written in has nothing to do with it. The texts are invariably translated and as invariably used. They may not be good—no doubt often are not—but they are, at least, not an insult to the intelligence of the public that has to listen to them.

Naturally the Metropolitan Opera and the Chicago Civic Opera will continue to use foreign language texts because they draw their support from people who are willing to put up with almost any hardship and sacrifice for the sake of appearing more cultured than they really are. With such people there is no arguing, and so long as the destinies of our American opera are subject to their control we will never get any farther than we are now in our campaign for English.

But outlying districts, smaller cities, where the "common" people have more to say in the matter, will create the reform and will develop an art of their own among themselves upon which the city "snobs" will have no influence. The common people have always been the back-bone of America—fortunately for America—and though we may, and must, feel grateful for the wealth of cities because they give us a great deal of great art, we must also be conscious of a deep glow of satisfaction at the knowledge that there is something far more solid and far more American outside of the great centers, something upon which we can depend to put America and the language of America before all other considerations.

The progress must, of course, be slow. For these very people, when they come to the great cities, are overwhelmed by the glamor of it all, and it takes them a good while when they get back home to realize that their way is better after all. And it is no less true that when great foreign artists visit the smaller communities, the public, or some members of the public, are thrilled by something quite outside of art. Thrilled by a vision of some imagined fairyland where such beings dwell on an exalted ethereal plane far removed from pots and pans and grocery bills. It is the same spirit that causes children to dress up and picture themselves bandit chieftains or movie queens.

It is only familiarity that will ever destroy this imagery. Let these people go to opera every night and have a hand in its management, and they would soon get sick of the foreign lingo and demand English in its stead.

VARIATIONS

By the Editor-in-Chief

The subject of musical therapeutics seems to take on a new lease of life each spring, when sarsaparilla, sulphur and molasses, and other health topics form a large part of public and private concern. There really is something in all this talk about the healing power of music, and when the present generation grows up it may expect confidently to experience scenes like the following in any well regulated institution for tonal tonics and harmonic hygiene:

DOCTOR—"So you cannot sleep? Simple case of insomnia. Go upstairs to the Bach ward. You will listen fifty-four times in succession to the slow movement from any of Bach's violin concertos. If you are not cured then, we will throw in a few of his motets, but I don't think your case is quite so severe as that. One dollar. Thank you."

"How do you do, Mrs. Fidgets. Not rid of your nervousness? Did you take mustard and Mozart, as I suggested? No relief? Well, we'll try a Brahms bath. The most restful thing in the world. We charge the water with electric wires running from a music machine that performs a Brahms sonata for piano and violin. Very simple when you know how. That causes sympathetic vibration of the electrons in the water, and you will find yourself soothed long before the end of the scherzo. I'll thank you for fifty cents."

"A new patient, aren't you? Feel depressed and stodgy? No appetite and little interest in life? We've got just the thing for you. Our Puccini pills never fail to wake up a man in your condition. Here is a box of the Tosca size. The compressed torture scene is in every one of those pellets. Take two at night and two in the morning. They will give you a renewed interest in life. Four dollars, please."

"A toothache, eh? Easy as A, B, C. Gargle with a little of this Strauss solution made up of a mixture of Strauss' Elektra themes, and fragments from Stravinsky's Sacre du Printemps. That will set all your teeth on edge and then you'll forget about the sore one. I will have to charge you ten dollars. Beg pardon? Yes, it is a trifle high, I'll admit, but we had to agree to pay Strauss a royalty on every bottle sold."

"I say, nurse, we're running a little low on some of our stock. Just see, will you, that we get in some more of the Tschaikowsky tablets, Beethoven balsam, Cherubini capsules, Purcell plasters, and Liszt lotion. Dilute those Schönberg and Casella drugs, mark them 'Deadly Poison,' and don't let me give any of them to weak-minded patients. I've decided to use that mug of medicated Mendelssohn for muling infants in the future. And mind that you keep the Schumann symphonic salve in a cool place. It's melting very rapidly."

Virginia Keene, former MUSICAL COURIER representative from Buffalo, told of a lady high in cultured circles there who referred seriously to Chopin's best known compositions as his "nectoroons."

Nearly all the Viardot Garcia biographies mention her vocal adaptations of Chopin mazurkas, but none of them call attention to the famous songstress' duet arrangement of the Schubert-Liszt Soirées de Vienne. It is the best of all her transcriptions.

To the correspondent who asks us why we have become a music critic after all the things we have written about the craft, we can only reply that we need the exercise. This jumping from hall to hall is very stimulative.

Recently published meat statistics show that \$13,000,000 was spent for pork in New York City during the year ending January 1. Opera took in about \$2,000,000 for the same period. Perhaps those figures prove that the metropolis needs pork four times as much as it needs opera. On the other hand, perhaps it doesn't.

There was once a composer who sat in the front row at the first night of a new opera of his own. The work failed. It failed dreadfully. As the composer sat, pale, and sad, amid the silence, a woman behind him leaned forward and said: "Excuse me, sir, but, knowing you to be the creator of this work, I took the liberty, at the beginning of the performance, of snipping off a lock of your hair. Allow me now to return it to you."—Apologies to London Tit-Bits.

That dreadful silence in Europe is the abysmal despair of those foreign musical performers who

have no American engagements and are dependent on their native soil for appreciation and profit.

Dear Variations:

Is this the Biblical authority for jazz and jazz bands: "Sing unto the Lord a new song, play skillfully with a loud noise?"—Psalms 33, third verse.

Yours truly,

ROBERT NOME,
229 West 46th Street, New York City.

The late Kirke La Shelle, manager and playwright, used to relate that he met an actor friend on a certain occasion and noticed a mourning band on the thespian's arm.

"It's for my father," the latter explained; "I've just come from his funeral."

La Shelle expressed sympathy. The actor's grief was obviously very real and great.

"I attended to all the funeral arrangements," he said; "we had everything just as father would have liked it."

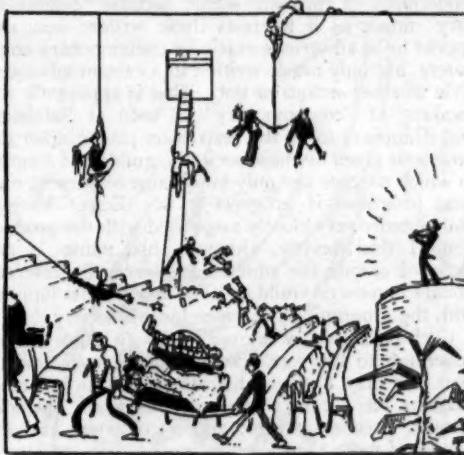
"Were there many there?" asked La Shelle.

"Many there!" cried the actor with pride; "why, my boy, we turned 'em away!"

The auctioneer held up a battered fiddle.

"What am I offered for this antique violin?" he inquired pathetically. "Look it over. See the blurred finger-marks of remorseless time. Note the stains of the hurrying years. To the merry notes of this fine old instrument the brocaded dames of fair France may have danced the minuet in glittering Versailles. Perhaps the vestal virgins marched to

FROM THE MUSICAL VOCABULARY



"The audience was completely carried away."

its stirring rhythms in the feasts of Lupercalia. Ha, it bears an abrasion—perhaps a touch of fire. Why, this may have been the very fiddle of which Nero played when Rome was burned. What am I offered for it?"

"Thirty cents," said a red-nosed man in the front row.

"It's yours," cried the auctioneer cheerfully. "What next?"—Cleveland Plain Dealer.

In June, 1910, Glenn H. Curtiss, aeroplane pioneer, wrote this: "The aeroplane still is too much a work of art that must be tuned up a good deal like a violin to be safely handled without the most extreme care being taken."

Music by telephone threatens now. Our wire will be excessively "busy" when certain tunes of our acquaintance ring up for friendly communion.

Schumann was a great composer at Carnegie Hall last week when his D minor symphony was conducted by Mengelberg at the Philharmonic concert.

A short time ago they gave a luncheon in Chicago in honor of Siegfried Wagner. Only a few musicians were there, but all the prominent politicians of the city were among the guests. Wagner was introduced by Mayor Dever of Chicago, who said three times, "I take great pleasure in introducing Siegfried Wagner." Chicago's Mayor may be a very capable man, but he evidently does not know German, and that seems strange as Chicago was once called "the sixth largest German city in the world."

An unusual orchestral program is Stokowski's Philadelphia list of February 29 and March 1. He

is to do Respighi's Sinfonia Drammatica, and the dances from Borodin's Prince Igor, while Yolanda Mero is slated to play Tschaikowsky's rarely heard piano concerto in G major, a fine work which has been totally eclipsed in popularity by the frequent performances of the same composer's concerto in B flat minor.

Chicago, February 15, 1924.

My Dear Mr. Editor:

In a recent MUSICAL COURIER you note that the United States has 110,000,000 inhabitants, and not one Mozart or Beethoven or Wagner. Please do not get heart failure if I say that I object to this statement.

I believe your selection supposedly of the three greatest composers is questionable, and furthermore there are I believe several composers of the present day who may be placed in the front rank of the composers of any age. Hardly before the ink I am using is dry, Chicago will have heard a work from the pen of a young man from Grand Rapids, Mich., that will place him among the elect. The critics who understand this work will corroborate my statement. But unfortunately these are critics who, like New York conductors, do not wish to hear this work with open minds. I refer to Leo Sowerby's Ballade for two pianos and orchestra to be given today by Pattison and Maier and the Chicago Symphony Orchestra under Frederick Stock.

Besides Albert Coates who gave the work in Rome, Italy, and will give it in Rochester, N. Y., Mr. Stock seems to be the only conductor this season who dares to undertake the presentation of so difficult and novel a composition. I have previously accused you of having an Un-American spirit in your paper, and I can well understand that it will always be so as long as you publish the MUSICAL COURIER in New York City.

Make a trip West, or go to Rochester when Leo Sowerby's Ballade is performed; or get a few American conductors in New York and you will have a terrible jolt in your Eastern complacency. Furthermore you will change, I believe, your rather narrow idea of American composers. Otherwise with best regards.

Very sincerely yours,
(Signed) WALTER SPRY.

There is some talk in silly circles of having a "national American musical instrument" and the zither has been mentioned as being eligible to fill that distinction. There is nothing at all American about the zither, which for ages has been peculiarly indigenous to the Tyrol, Switzerland, Styria and some parts of North Germany. The only typically American musical instrument we know of is the banjo, but we can see no necessity for elevating it officially into the position of "national" music producer. Considering the fact that the best and the most pianos are made in this country, why not look upon the piano as the national American musical instrument? We do so herewith.

"Are you still reading," asks M. B. H. solicitously; "because if you are, don't you think you'd like to peruse W. S. Calcott's Monographs on Corrosion Tests and Materials of Construction for Chemical Engineering Apparatus (D. Van Nostrand Company) and William C. Coker's The Saprophytaceae?" (University of North Carolina Press).

From fortunate Karl Kitchen, special New York World correspondent, en route for Egypt, we receive a card dated Athens, February 1. He writes: "At Naples day before yesterday I went to the cemetery to see the Caruso tomb. I found the casket still in the Canessa vault, as the new one for Caruso is not completed. It is amazing how many Americans visit the Caruso 'grave.' It is one of the 'shrines' of Naples." Many more Americans undertake that pilgrimage, we warrant, than offer homage at the resting places of Verdi, Donizetti and Leoncavallo.

Words of deepest wisdom from the Morning Telegraph: "While the country is agitated over the four greatest men of this century, what is the matter with the following list: Jack Dempsey, Babe Ruth, William T. Tilden and Jockey Parke?"

When the financial guarantors of the various American orchestras held a meeting here, they no doubt discussed the question of what is to be done with the 288 conductors who would like to lead the dozen symphonic organizations of this country.

The saying that "Genius rarely picks the right parents," is a self-evident fallacy.

And then, the wiseacre who wrote, "The beginnings of all great things are small," without question was thinking of the youngest of the Auer pupils.

When Henry Hadley told a New York fashion leader "I'm going to Boston to play my East and West," she replied: "So they have the Mah Jong craze there, too?"

At the recent concert of the Musical Optimists a member neglected to applaud one of the numbers. He was expelled for being a pessimist.

LEONARD LIEBLING.

THIS TUNE BUSINESS

I knew this How to Write a Good Tune business was going to get me in trouble or stir up the dust one way or another and it surely has. People are joking me about it on the one hand, and on the other hand objecting to some of my statements if not all of them; and several writers have sent in word that they either had written or were writing something of a similar nature.

That is as it should be. There is nothing so killing as silence, and if people have no comments to make about your work you may know that you have made a failure. Success means interest, and interest means comment. And comment, friendly or otherwise, is always welcome.

The latest comment to be received is from Oscar Hatch Hawley, of the Department of Music, Iowa State College. He writes in most friendly and constructive spirit as follows:

Dear Mr. Patterson:

I was somewhat surprised to read what you said with regard to the melodic poverty of Brahms. I have always considered him the supreme melodist. Seems to me the Brahms songs stand beside the Schubert songs as great examples of melodic beauty. But, speaking of melodic poverty, why not instance Berlioz. For years and years this musician has been talked about as the greatest of the French composers (especially from the viewpoint of color in orchestra), yet to me he seems to lack every quality of musicianship. His orchestral ideas seem to be grandiose, blatant, etc., but not grand or great. And his melodies are too banal for words. Beethoven was not such a wonder as a melodist, either, and I get terribly tired of hearing him compared with Bach as a fundamentalist. Seems to me that between Bach and Brahms, Beethoven is the high light but not as high as Brahms nor as mighty as Bach. I would place Brahms on a par with Wagner—far greater than Wagner in his wonderful restraint and lofty conception—and as great a colorist (in his way) as Wagner. Tschaikowsky was a great colorist and melodist and I like his things (all of them) about as well as Wagner. Liszt was a dandy at color and theme, but sometimes he is too theatrical. Still, I like to hear any of his stuff. Strauss is wonderful as a colorist, and his melodies are pretty good even if they are short. Rimsky-Korsakoff, Cui, Glazounoff, Rubinstein, and a host of others, are no small fry in the world of music, and Scriabin has a lot to say in his piano sonatas as well as in his orchestral things. In fact the world is full of good music that has both melody and harmony, so why should we continually hark back to Beethoven and give him music so much time when there are so many modern things waiting to be played. (Signed) OSCAR HATCH HAWLEY.

The matter of what tunes to include in my work and what not has caused a good deal of debate in my own mind, and a good many people have asked: "Have you included this or that or some other work in your musical examples," the idea seeming to be that I have entered upon a general commentary of good and bad and have set out to quote all the good.

Nothing was further from my mind. What I have done was to quote only such examples as I thought served to illustrate the things which I believe are of tune importance and are basic principles. I realized at the outset that any succession of notes (almost) and any rhythm (almost) might make a tune, and that what the investigator must find is an underlying basis which turns a mere meaningless succession of notes into a tune, and may turn a poor tune into a good one.

The first mistake I made—and it held me up for years in this investigation—was to include among tunes to be investigated, both good and bad. The inclusion of the bad was a stupidity for which I find it difficult to forgive myself—for how could a useful set of rules apply to both right and wrong?

This fact suddenly flashed upon me when, after about twenty years of work, I began to feel that the thing was hopeless, that I, at least, would never get at the truth of it. And then I faced exactly the question that Mr. Hawley so ably presents: How select the good? How discard the bad? Who is to be the judge?

I talked about it to a good many musicians and came to the conclusion that there was only one point on which they all agreed; that the good tunes stick in the mind while the poor tunes do not. One eminent musician said to me: "Test out your mind in idle moments when, subconsciously, it is singing a tune. Ask yourself what tune it is and, discarding very recent memories, you will soon get to know your own taste, the natural trend of your own mind, and the good from the bad."

In other words, to put it baldly, the "whistle" tunes are the best tunes—as tunes. They may not be the best symphonic or operatic or oratorio movements, but they will be the best tunes. And, likewise, they may not be the best songs, because some wonderful song effects may be made by the use of dramatic recitative.

But when it comes to public love and lasting power, it will always be found that the song, or symphony, or movement from opera or oratorio, is invariably and inevitably based upon a good tune or motive. And in this matter Beethoven stands supreme. He does not try to base a great movement on a poor

subject. And so it is, too, with Wagner, Tschaikowsky, and Chopin.

But is it so with Brahms? Well, since we have put the onus on the public, let us ask the public. Does anybody think an "All-Brahms" program would be likely to fill our concert halls as do "All-Beethoven," "All-Wagner," "All-Tschaikowsky" or "All-Chopin" programs?

The answering argument is sure to be that Brahms is above the public. Well, maybe so. It is a thing that it is impossible to argue about. But as a basis for tunes it was necessary for me to take some standard, and I have taken the standard of public taste, not as it ought to be, but as it is. And the public does not whistle Brahms. FRANK PATTERSON.

EOLIAN REVIEW

The latest issue of the Eolian Review lies before me. It is a magazine of some forty pages, tastefully bound, published by the National Association of Harpists, edited by Carlos Salzedo, assisted by Louise Barese, Marie Miller, Laura Rosenstein and Elise Sorelle. This is Vol. III, No. 2, dated February, 1924. Its contents are as follows: Personality and Interpretation (Carlos Salzedo), Jerom's s'en va't'en guerre (Edgar Varese), On Taking the Critic Seriously (Winthrop P. Tryon), Out of the Mouths of Babes (Jeanne de Mare), and various departments, biographies, announcements, and the like. The pages are decorated by futuristic or cubistic designs in black and white by Witold Gordon, who is identified by the fact that he was born in Poland—therefore his name was originally probably not Gordon (any more than Rudhyar's name was originally Rudhyar)—and by the fact that he has exhibited in the Salon d'Automne and Les Independants.

This review appears to the writer to be conducted chiefly in the interest of what its editors would probably call contemporary music, what I would call modernistic or futuristic music, because "contemporary" music as it interests these writers does not appear to be all serious music by contemporary composers, but only music written in a certain advanced style whether serious or not. That is apparently the meaning of "contemporary" as used at Salzburg, and it appears to be the restriction placed upon the programs given by those societies, guilds and leagues to which we owe our only knowledge of present musical progress—if progress it is. Edgar Varese, undoubtedly very closely associated with the production of this Review, although his name is not included among the editors, organized the International Composers' Guild in 1921, and all now familiar with the programs since given by this society.

Carlos Salzedo, whatever one may think of his adherence to this advanced school of music, whatever one may think of his admiration for Varese, Ruggles, et al., is a masterly musician, splendid harpist, excellent writer, and a composer and arranger of more than average worth. His article on Personality and Interpretation is well worth reading, and especially what he has to say about the interpretation of Chopin by feminine admirers: "I dare say there is not an example of a woman pianist who is not somehow *de trop* in Chopin nocturne. . . . A composer's work reflects his own life, within and without. Can Chopin, then, the great lover of the Nineteenth Century, be made articulate, as he should be articulate, by any young miss from the provinces? Vigilant mammas would begin asking questions."

Varese has some interesting things to say in answer to an article by Jerome Hart in *Sackbut*, and some of his statements are worth recording: The classics are a sort of ruler by which the critic measures the intellectual output of his own day; I do not believe in compulsory education any more than I believe in Art for the People; there are no modern nor ancient works but only those which live in the present; in the works of today and in those that have preceded them the same elements and principles are common to all (concord, for instance?—Ed.); there are those to whom anything beautiful has the effect of a personal insult; we are happily no longer in the period of the theme and its development.

Suppose we look at that last phrase for a moment. The idea expressed by Varese and many other modernists when one discusses with them the idiom of their music is that we critics desire to break lances with them on the subject of form, theme and development, and such things. This writer, for one, cares nothing whatever about any of those things. They bore me. I prefer an excerpt from Wagner or from Debussy—from one of the operas—to all the formalism in the world. I see no need for any beginning or any end.

But I do demand something that appeals to me as a musical thought, a theme, musical thoughts, themes strung along together; and I do demand something I

can recognize as harmony—it may be dissonant, but must have what I can recognize as some connection with basic harmony. Music that has not these things seems to me as utterly worthless as meaningless strings of words uttered by idiots; nay, more worthless, for each of the individual words in a string of detached words has a meaning, while the sounds strung together by these modernists have no meaning, not for me! And if futurists wish to discuss the matter with me, let them cling to the two things that appear to me to count: theme and harmony.

They refer glibly to the mistakes of the critics of the past. But let them show me a work of Wagner, or of others who were the butts of those critics, which has not theme and harmony. And unless we can agree upon what constitutes a theme and upon what constitutes harmony, then, surely, discussion is futile. But, I must add, I see nothing whatever to get excited about. I feel that the Eolian Review, the other modernistic reviews, the various modernistic societies, are doing an exceedingly valuable work by presenting us with examples and discussions of advanced thought in music. But I do not imagine that I or anybody else can possibly judge the good from the bad, and I do not, like Hanslick, feel that the bad, however bad it may be, is ever going to do any harm to anybody or anything.

Because, fortunately for the life of art, the public is the only ultimate judge, and the public cannot be coerced nor deceived nor led astray. The public may, for all I know, be wrong, but so long as art is dependent on economics, i. e., counter sales and gate receipts, the public will be the sole arbiter.

The other day I did succeed in getting one of the modernists penned down to discussion. I played him the Tarnhelm motive from *Rheingold* and he acknowledged (probably unawares, taken by surprise, against his will) the magic beauty and mystery of it. Then I challenged him to play me a single succession of two chords from any one of his own works, or from the works of any other modernist, that held the same thrill. FRANK PATTERSON.

D'ANNUNZIO ANNUNCiates

According to a staff writer of the London Evening Standard, Gabriele d'Annunzio, the Italian poet and ex-hero, has completed his opera, *Frate Sole*, but "great secrecy" is being maintained about the music, though "it is understood" that a large chorus will be necessary. It will be remembered that only three or four months ago d'Annunzio was reported to be studying counterpoint so that he might write his own music. American speed is not in it with the whirlwind dash of Italian patriots. Not content with being a composer, however, d'Annunzio is already aiming at a "dictatorship" in music—corresponding, we suppose, to Mussolini's dictatorship in politics. He is appointing himself head of a New Music Corporation for All Italy, with Brescia as headquarters, and one is not surprised to find the name of Alfredo Casella among his lieutenants. Brescia would seem to be destined to become d'Annunzio's Bayreuth, for a special theater "of vast dimensions" is to be built at Brescia Castle for the performance of the chef d'oeuvre.

HEIFETZ

Jascha Heifetz, after his American tour this Spring, is going to Havana, Cuba, for a series of recitals in May. From there he will go direct to London for several engagements and then he is scheduled to appear with Walter Damrosch in the Beethoven Festival in Paris. After that he will return home to spend the summer in the United States with his accompanist in the preparation of new material including many novelties for his next American tour, beginning next fall under the management of the Wolfsohn Musical Bureau, Inc. It will be his eighth season in the United States, always under this same management, which brought him over here for his debut on October 27, 1917. Mr. Heifetz long ago decided that the United States should become his country by adoption, and is looking forward to next September when he will become an American citizen. America will welcome as a citizen so fine a musician and gentleman.

HADLEY TO INVADE EUROPE

Henry Hadley chances to be that rare sort of American composer and conductor who was really born in this country of a lineal American descent. So it is with special pleasure one notes that besides conducting his own choral work *Resurgam* at London on April 8, he will also, by invitation, direct Willem Mengelberg's Concertgebouw Orchestra at Amsterdam on March 30 and the Stockholm Symphony Orchestra at Stockholm on April 16.

I SEE THAT—

Town Hall has a new \$35,000 organ, the gift of James Speyer, in memory of his wife.

The American Association of Lovers of Music is to have its headquarters in New York.

The Ruth St. Denis company's performance in Jackson, Mich., was sold out a month in advance.

Queenie Marie sang leading roles at the Metropolitan two nights in succession.

The Kriens Symphony Club now rehearses in City College. Edwin Grasse will give an organ and violin recital in Atlantic City on March 13.

Pavel Ludikar has been engaged to sing Figaro, Leporello and Alphonso in Gamma Walska's Mozart season in Paris.

Clara Clemens and Rosenthal will appear in joint recital in Boston today, February 28.

Charles Hackett is booked for thirty-five concerts in Australia.

Edwin Franko Goldman, conductor and composer, is spending several weeks at Palm Beach, Fla.

G. Schirmer will publish the Ornstein sonata introduced to the public of New York last spring.

Grace Leslie's Town Hall recital has been postponed to Wednesday evening, March 19.

Willem Mengelberg won a popularity contest conducted by the Dutch weekly, *Het Leven*.

The Dilling-Schofond concerts are meeting with great success wherever the combination is booked.

Marie Miller, the harpist, is touring the South and West.

Parish Williams has returned to America after a long European sojourn.

The Wagner Festivals in Bayreuth are scheduled to be resumed in July.

Arthur Kraft will have many re-engagements next season.

Grace Denton, manager of Toledo, Ohio, is in New York engaging her artists for next season.

Ellie Marion Ebling made her debut at a Mozart Society concert.

J. Warren Andrews was given a silver Jubilee dinner by the Church of the Divine Paternity; also \$500.

Mitja Nikisch sailed for home on the Pittsburgh.

Levitki elicited editorial comment in Missoula newspapers.

Lynnwood Farnam, during one week, played in recital the five Bach organ toccatas and fugues.

The three Duse performances in Los Angeles handled by L. E. Behymer had an advance sale of \$30,000.

Machinery and music are the greatest developers in modern civilization, states Will Durant.

Maier and Pattison will play the Sowerby ballad with the Rochester Philharmonic in New York.

Ninon Romaine has arrived in New York and is stopping at the Wolcott.

The Trio Ragini of India has been endorsed by S. L. Joshi, the exchange professor from India to the United States.

Leginska's Four Poems for String Quartet will have its first New York public performance this evening.

The New York String Quartet is seeking new works.

Ernest Schelling will go on tour with the Philharmonic Orchestra.

Calvin M. Franklin has severed his connections with M. H. Hanson and has opened his own office.

Erna Rubinstein inspired awe in an Akron audience.

Ashley Pettis will play a group of numbers at the American Music Guild's concert at Town Hall, March 5.

The MacDowell Club gave a concert on February 17 in memory of the late William H. Humiston.

John Powell will play three new works by American composers at his Aeolian Hall recital on March 8.

A music contest will be held in connection with the Lindsborg, Kans., Festival.

Dicie Howell has appeared frequently as soloist with male choruses.

John Valentine, tenor, will make his New York debut at Aeolian Hall on February 29.

Mary Wildermann's pupils have given eight recitals this season.

Francis Macmillen is again under the management of Haensel & Jones.

The Buffalo Symphony Orchestra has made rapid strides in the short period of its existence.

A \$2,000,000 auditorium has been suggested for Seattle, Wash.

Victoria Boshko will play one of her own compositions when she gives a recital at Aeolian Hall on March 17.

The centenary of Bedrich Smetana will be celebrated on March 2, 1924.

Evelyn Hopper does not believe that managing artists is the mysterious affair so many suppose it to be.

Albert Coates is delighted with the progress made by his Rochester orchestra of musicians in their "teens."

Grace Hofheimer holds public tests for her younger pupils. Minnie Tracey is recovering from a broken rib.

Marguerite D'Alvarez is no longer under the management of Evans & Salter.

Otto Klemperer has signed a contract to act as first conductor of the Berlin Volksoper for five years.

The San Carlo Opera Company will fill its first Chicago engagement March 31 to April 6.

The jury for the Berkshire Festival prize contest consists of Eric Delamater, Carl Engel, Edward Burlingame Hill, Albert Stoessel and August Stephen Vogt.

Jascha Heifetz, after his American tour this spring, will go to Havana for a series of concerts in May.

The American Conservatory in Chicago has announced its master school plans for the coming summer.

Roger Kahn, son of Otto Kahn, the banker, made his debut as a musician on February 26.

Boston musicians are fighting the move to license teachers.

On page 16 Richard Hageman tells what one must know to be a good accompanist.

Julia Culp, after three years' absence, will give a recital in New York at Town Hall on March 1.

Rosa Ponselle recently celebrated her twenty-seventh birthday. G. N.

Gallo Successful with Duse Tour

San Francisco, February 22.—Fortune Gallo's excursion into the field of legitimate drama is proving such a sensational triumph as even to overshadow his successes with the San Carlo Opera Company and other activities on the lyric stage. The Eleonora Duse tour, which he is directing in association with the Selwyns, had its coast premiere at Los Angeles, February 19, and proved spectacular. A very large and fashionable audience cheered Italy's famous actress and showered her with roses at the conclusion of Praga's drama, *The Closed Door*. L. E. Behymer, local manager, announced an extra performance in addition to the three scheduled, and indications are all will be sold out before this message sees print.

Three performances are scheduled to follow in San Francisco under management of Selby Oppenheimer, March 4, 10 and 13. He reports these almost sold out and is making efforts to secure two additional ones. Because of the limited number of performances the only other cities to be visited are Detroit, under the management of Isobel Hurst; Cleveland, under the management of Frederick Gonda; Indianapolis, under the management of Ona Talbot, and Pittsburgh, under the management of Edith Taylor Thomson, with a big farewell in New York.

B. H. A.

Schipa Heads Actors' Benefit

Tito Schipa came to Chicago recently to give his song recital at the Auditorium. While in the Windy City he was visited by a representative of the Actors' Benefit, which is scheduled to take place in the Auditorium, Friday afternoon, March 14. Catherine Rich, chairman of the Evanston committee, and a soprano of note, induced Mr. Schipa to buy the first box for the benefit, and Eleanor Fisher, local representative of the organization, sent word to the *Musical Courier* that Mr. Schipa's check for \$100 for the box was most appreciated. As soon as it was known that he had subscribed, many prominent men and women of Chicago subscribed for other boxes and it is said that on March 14, the Auditorium will be completely sold out.

D'Alvarez Not with Evans and Salter

Announcement has just been made by Evans and Salter that Marguerite D'Alvarez will no longer be under their management.



WHAT THE FUTURE SYMPHONY ORCHESTRA MAY SPRING FROM

NEW YORK CONCERT ANNOUNCEMENTS

Wednesday, February 27

Philharmonic Society of New York, evening..... Carnegie Hall
Vera Janacopoulos, song recital, afternoon..... Aeolian Hall
Bachaus, piano recital, evening..... Aeolian Hall
Josef Borissoff, violin recital, evening..... Town Hall

Thursday, February 28

Symphony Society of New York, afternoon..... Carnegie Hall
Philharmonic Society of New York, evening..... Carnegie Hall
Ron Eaton, song recital, afternoon..... Aeolian Hall
New York String Quartet, evening..... Aeolian Hall
Emil Telman, violin recital, afternoon..... Town Hall
George Madden, song recital, evening..... Town Hall

Friday, February 29

Philharmonic Society of New York, afternoon..... Carnegie Hall
Symphony Society of New York, evening..... Carnegie Hall
John Valentine, song recital, afternoon..... Aeolian Hall
Flora Negri, song recital, evening..... Town Hall

Saturday, March 1

Intercollegiate Glee Club Contest, evening..... Carnegie Hall
Children's Concert, morning..... Aeolian Hall
Ignaz Friedman, piano recital, afternoon..... Aeolian Hall
Jerome Rappaport, piano recital, evening..... Aeolian Hall
Julia Culp, song recital, afternoon..... Town Hall
Recital by Roxas Artist Pupils, evening..... Town Hall

Sunday, March 2

Albert Spalding, violin recital, afternoon..... Carnegie Hall
Mischa Mischaikoff, violin recital, evening..... Carnegie Hall
Symphony Society of New York, afternoon..... Aeolian Hall
Bela Lubov, violin recital, evening..... Aeolian Hall
State Symphony Orchestra, afternoon..... Metropolitan Opera House

Monday, March 3

Philharmonic Children's Concert, afternoon..... Aeolian Hall
Philharmonic String Quartet, evening..... Aeolian Hall
Daisy Jean, cello recital, evening..... Town Hall

Tuesday, March 4

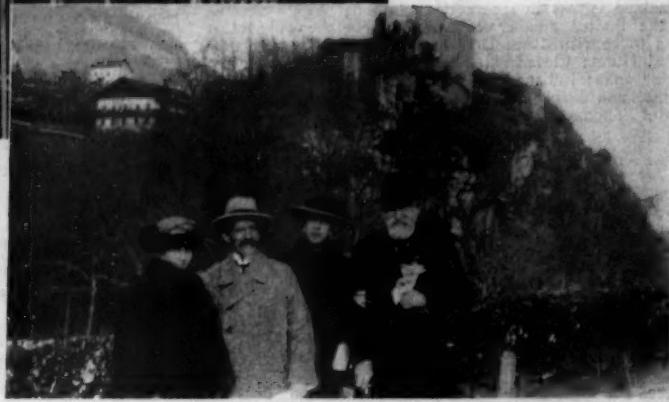
Philadelphia Orchestral and Toronto Mendelssohn Choir, evening..... Carnegie Hall
Walter Leary and James Breakey, afternoon..... Aeolian Hall
Fionzaley Quartet, evening..... Aeolian Hall
Tollefson Trio, evening..... Town Hall
Philharmonic Society of New York, evening, Metropolitan Opera House

Wednesday, March 5

Philadelphia Orchestra and Toronto Mendelssohn Choir, evening..... Carnegie Hall
Adele Blasz, song recital, evening..... Aeolian Hall
American Music Guild, evening..... Town Hall



GEORGE LIEBLING AT
MERAN, ITALY.



The accompanying snapshots show George Liebling, the distinguished pianist and composer, spending a short sojourn with his wife in Meran, a picturesque Italian resort. One of the photographs shows a seated group consisting of George Liebling (to the left of the reader). In the center is Baron Uekall, the famous Egyptologist and writer who lectured in the United States in 1916, while at the extreme right is Prof. Hugo Heermann, the noted violinist, who was the concertmaster of the Cincinnati Symphony Orchestra for several seasons and whose son now occupies that same position with the same organization. The second of the pictures, with a lovely background of mountains and an ancient castle, represents Mrs. Alice Liebling (a well known writer and poetess), George Liebling, Mrs. Hugo Heermann, and Baron Uekall.



MARIA JERITZA.

A new portrait of the famous Metropolitan prima donna who leaves for her spring concert tour this week. (© Victor Geory)



VLADIMIR DE PACHMANN
at San Diego, Cal. The seventy-five-year old pianist is ready for
an aeroplane ascent with F. Pallotelli in the cockpit.



FROM ITALY

comes word from Maddalena Erbland, American coloratura soprano, who recently made her debut in *Rigoletto* at the Verdi Theater, Milan, where she scored a brilliant success. Herewith the young artist is photographed with Armond Gualtieri, well known Italian tenor, who sang the Duke in the same performance, and who expects to come to America soon. Miss Erbland sang two other performances, one being on New Year's night. She has been asked to sing all the coloratura roles next spring at the *Dal Verme*. Very recently Miss Erbland sang five performances of the *Barber of Seville* at Torino. This is remarkable progress, for the singer only went to Italy last August.



CECILE DE HORVATH,

the well known pianist, photographed in Meridian, Miss., following her recent successful concert there under the auspices of the Music Teachers' Association. The pianist was so well received that another engagement in Meridian has been offered her for next season.



GEORGE REIMHERR,

who is appearing as co-star with Eleanor Painter in *The Chiffon Girl*. In every city where he has appeared the critics have spoken of his beautiful voice and fine acting. Some of the critics on tour spoke of Miss Painter and Mr. Reimherr as "the unbeatable combination." (Sketch by George Peizotto.)

G. Peizotto



JULIA CULP,
celebrated Dutch lieder singer who returns to New York
after three years' absence, giving a recital at Town Hall on
Saturday afternoon, March 1, under the direction of the
Metropolitan Musical Bureau. (Photo by S. Ova)



MRS. WILLIAM ARMS FISHER,
chairman of the Past Presidents' Assembly, National Federation
of Music Clubs. (Bachrach photo)



TOTI DAL MONTE,
Italian operatic soprano of the coloratura branch, who is a
great favorite at home and in South America. Charles L.
Wagner is bringing her for her first visit to America next
season. She will be heard extensively in concert and will
also sing with the Chicago Civic Opera.



MINA HAGER,
the well known and successful contralto, is singing Mana-
Zucca's new song, *The Cry of the Woman*. She has written
the composer: "I saw the song on Monday and I used it on
a program Thursday. That's how much I like it." (Photo
© de Guelde)



FERNANDO VILLA,
Italian tenor, who will sing in *Cavalleria Rusticana* with
Sara Fidelia Solari, soprano, and Alfredo Zagaroli, baritone,
at the Manhattan Opera House on Sunday evening, March 2.
Pagliacci will follow. Mr. Villa has been engaged for next
season for the De Feo Opera season. (Morrison photo)



ABBY PUTNAM MORRISON,
who will sing in Paterson, N. J., on April 10 with Beniamino
Gigli, of the Metropolitan Opera Company, and Jean
Gerard, the eminent cellist. (Photo by Campbell Studio)



A BIRTHDAY PARTY AT ROSA PONSELLE'S.

Rosa Ponselle, the Metropolitan soprano, is one of those happy prima donnas who can still afford to have birthday parties. This photograph was taken at her twenty-seventh one and shows in the rear line, left to right, Mario Chamlee, Armand Tokatyan, Orefice, Michel Bohnen, Ellen Dalossy, Jeanne Gordon, Leon Rothier, Cesare Sturani, Giovanni Martinelli, Adamo Didur; lower row, left to right, Carmela Ponselle, Rhea Silberstein, Mary Abbey, Carlos Edwards, Gennaro Papi, Rosa Ponselle, Roberto Moranzoni, Romano Romani and Francesca Peralta. The features of a very jolly evening were the performance of the Haydn Toy Symphony by an aggregation of male artists of the Metropolitan; an astonishing rendition of the *Rigoleto Quartet*, as sung with seven (Count 'em!) Metropolitan stars; and some very Spanish dancing by Miss Ponselle with the courtly assistance of Carlos Edwards, chief snare-drum expert of the Metropolitan Opera. (Photo © Underwood & Underwood)



MARGARET NORTHRUP,
popular young concert soprano, homeward bound on the
Leviathan after several months spent abroad in travel and
study. Miss Northrup's second New York recital will take
place on the afternoon of March 12 at Aeolian Hall, when
Coenraad V. Bos will furnish the accompaniments.

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WHEN SHALL TALENT BE BROUGHT OUT AND HOW SHOULD IT BE CONSIDERED?

Who Is to Judge the Pathway for the Talented Singer?

BY ADELAIDE GESCHEIDT

A talented person, be it in any of the arts, such as music, painting or sculpture, must be carefully nurtured from the earliest period of childhood; this is the only safeguard from strain, and for a secure and lasting future. If talent is left to run riot without direction, education and correct development, very often it breaks down long before adult age from nervous or physical strain.

How does this reasoning apply to the singing talent? Even more careful guidance and care should be given this talent, for here we have the human instrument to be worked upon for expression.

In all talented persons one finds a similar condition, a highly sensitized nervous system. A rational thinking therefore, is that the being who has the singer's talent, depending upon the human body for his expression, truly requires a more scientific understanding for its protection than does the one with the talent that is expressed on a mechanical instrument, like the piano, violin, et cetera.

Vocal parts are simultaneously movable, flexible, and also fixed. Some may be pushed and lifted out of position; others may be leaned upon and taken for a support, when in reality, through such an act, stiffness is caused in the parts that are attached to the fixed ones, and hence interferes with natural ease and co-ordination. Organs of the body may also be misplaced by incorrect singing.

It has been my privilege as a vocal teacher to have been a pioneer, for the past fifteen years, of heretofore unknown voice principles, and of a scientific plan to carry them out. I have had the experience of studying all kinds of talent and types of temperaments, and have cured the worst speech defects of the singer, resuming a normal use of voice. Being a student of human nature, I am especially keen on the peculiarities that exist through wrong voice methods, and I know these may be eradicated and the human being educated to function more normally in every channel.

My deductions are intensely vital to the welfare of health as well as talent. We find that the sympathetic nerve-system and the brain are the particular channels of nature for expressing any talent.

In my early years of teaching, my pupils were entirely abnormal cases, from the singer down to the worst defects in speech.

My record in training those born with cleft palates alone amounted to dozens of cases, and each one received correct speech and sang in natural voice. The normal enunciation and tone-quality defied even the physicians who specialized in helping such cases, and many of these cases were brought before medical and dental societies for examination and demonstration.

Among other voice defective cases were the stammerers, the lispers. Speakers of importance among the clergy, the stock exchange, and public speakers of all descriptions, who had been without correct speech or even voice from one to many years' duration, went on record with voice normally expressed after my training.

The normal voice can best be comprehended and appreciated by those who have made restoration from the abnormal and disorganized voice from wrong usage, back to the normal expression.

Hidden talent is brought forward in an amazing way when the human instrument is given its proper mechanical and automatic working power.

Glorious voices are often brought out when the normal vocal process is restored. In short, what seems to be a poor quality of voice and no talent, based on wrong production, proves the contrary many, many times, when restored to correct production.

To go back to the subject of talent and its protection. When there is much singing talent in evidence in a young person, what is clearer logic than that the voice should be nurtured most scientifically, and constantly educated from the standpoint of the instrument itself in its growth and balance? This is cleverly done by nature, but may be understood accurately by any teacher who thinks and reasons from this angle of voice development and has a plan upon which to work it out.

Up until twenty-five years of age the bony growth is still going on; there are many changes in the physical growth also. The talent cannot be pushed aside until these years of physical development are reached, so it is all the more clear that voice must be guarded through an understanding of the normal, physical operation that makes it possible for the little voice-box to go on in its mechanical working of voice, unhampered or undisturbed, and played upon freely by the talented one without the least danger.

Voice scientifically analyzed in its various elements and balanced in its perfect quality, is easily understood, and that which has always been vague and mysterious, becomes very definite. Voice may be tuned up as definitely as any instrument may be tuned and played upon.

Any person takes a great responsibility who dares to judge that talent can be left a free agent in the hands of the young, uneducated possessor. To make a comparison, it is just as dangerous as it would be to expect a child to run an automobile, without correct training and matured thinking, and not be injured.

A voice grows in quality and color as the person who possesses it develops mentally, physically and psychologically.

These variations should be taken care of by a scientific judge, such as the teacher, in order to give the best expression to the artist, so that he may grow in his art and preserve talent.

Too little thought is given to nature's means for this great expression, and too much to the emotional aspect, and this is just where the damage comes to much talent. Let talent

run riot on the emotional side, and we have chaos, accidents, nervous breakdowns and the various temperamental foibles that exist, and are almost accepted to be part of a talented person's make-up by those who do not understand.

Nature seldom creates an abnormality, but man, through ignorance and abuse, develops the abnormal in voice expression, and causes the poor working of this instrument instead of strengthening the naturally perfect one. The voice, because of poor training, wrong ideas and bad advice, becomes clumsy, unwieldy, and is wrecked, many times, long before a career is even started. Very often, one starting brilliantly is trodden down after a short period of success. After handling over 5,000 pupils, I speak with great feeling for those who have talent.

Let it be carefully guided, through the judgment of those who have authority, to give it by experience and demonstrations, correct results, through principles founded on laws natural and unfailing. With a scientific plan to develop the right principles, there can be no broken hearts and misshapen careers, and all because talent is not understood, and improperly or unscientifically developed.

Rozsi Varady's January Dates

Appearances of Rozsi Varady, the well known violin-cellist, during the month of January were as follows: January 4, at Roosevelt House; 19, Art Alliance of America; 23, Troy Vocal Society, Troy N. Y.; 24, Paterson, N. J.; 27, in joint recital with Nanette Bayne and Rafaelo Diaz (of the Metropolitan Opera) in New York; 28, in Utica, N. Y.

Rosenthal on Tour

Moriz Rosenthal appears in Erie, Pa., March 3; in Kansas City, March 11; in Sherman, Texas, March 14; in St. Louis, March 21, and he then returns to New York for his third New York recital at Carnegie Hall, Saturday afternoon, March 29.

Grace Leslie Concert Postponed

Owing to the sudden illness of Grace Leslie, her recital at the Town Hall, February 19, has been postponed to Wednesday evening, March 19. The tickets already issued will be honored on the latter date.



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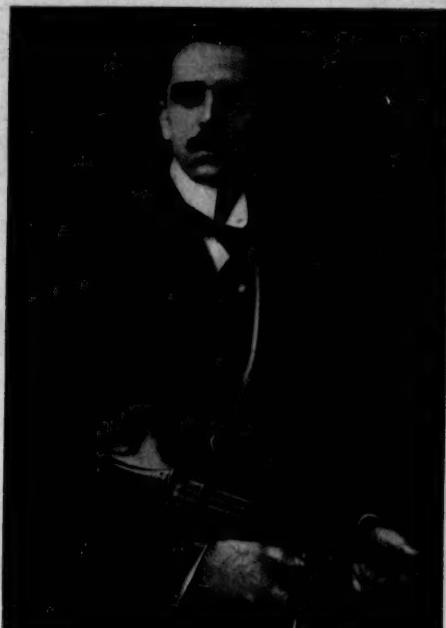
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WILLEM VAN HOOGSTRATEN,
conductor of the New York Philharmonic Orchestra, as he
looked in 1911, when he and his wife, Ely Ney, the pianist,
were well known in Germany and Holland for their joint
recitals. Mr. Van Hoogstraten was a violinist in those days.

Mozart Society's Second Private Concert

Ellie Marion Ebeling, soprano, made her concert debut at the Mozart concert of February 19, in the grand ballroom of the Hotel Astor, singing the *Ritoro Vincitor* (Verdi) aria, which was so loudly applauded that she contributed the Bach-Gounod *Ave Maria* as an encore. A group of four songs even gave her better opportunity to show wide variety of voice, expression and interpretation, all of which were evident, especially in *Life and Death* (Coleridge-Taylor) and *The Joy of Spring* (Woodman). Her high B flat and final C were brilliant, and she added a Gilberte song as an encore. Louis Graveure was the baritone soloist, singing with varied taste a lugubrious list of songs as his first group, and four French songs as number two, of which Massenet's *Vision Fugitive* was beautiful in every respect. There was pathos in his singing of that old-timer, *Three Fishers* (*Hullah*), much humor in *The Birds' Courting Song*, and a brilliant climax in Moussorgsky's highly original *Parasha's Reverie and Dance*, which is truly Russian music. Audience and critic were delighted with his singing of *Tommy Lad*, but the critic was not quite so pleased with the *Toreador* Song.

The principal choral number was Grieg's *Land Sighting*, the noble music coming to fine execution under Conductor Percy; Margaret Weaver sang the incidental solo well. Marcia Kenyon was soloist in the incidental *Ferrari* chorus; Gertrude Holt in that of *Fourdrain*; and the solos of Tinker, Tailor (*Forsyth*) were sung by Alma Beck and Mrs. W. H. Bunce. Accompanists of the evening were Charles A. Baker and Arpad Sandor.

There followed a recherché supper and dance given by President McConnell in honor of the debutante singer, Ellie Marion Ebeling, seventy invited persons being seated at the various place-marked tables, with the guest of honor at Mrs. McConnell's right. The merry company was one big family, for there was much visiting, everyone going to the president's table with affectionate messages to the president, who, completely recovered from her recent illness, radiated good humor and brightness. She proposed toasts for Miss Ebeling and for her physician, and the pretty scene, with electric illuminations and Mozart emblems, was a bright spot in the winter's many gaieties.

Althouse Advocates Understandable Singing

"Yes, indeed, I am 'for' grand opera in English," Paul Althouse is quoted as saying. "More than that—I'm in favor of having it sung in understandable English. Just let's start a campaign for clearer diction in English singing. I have listened to operas in English where some of the singers might as well have been singing in Arabic for all that one could make out of the text."

Mr. Althouse should certainly be qualified to offer instruction as well as advice in this important branch of singing, for his own clear diction is well known. In Salt Lake City, where he recently sang at the Tabernacle, the

Salt Lake Tribune said: "Mr. Althouse is at the very top in superiority of diction. No auditor who understood the English language failed to comprehend the words and phrases of the numbers given by the American tenor."

Keener and Tokatyan at Lutheran Benefit

A concert arranged as a benefit for the Lutheran Hospital of New York was given in the splendid Tudor Hall, College of the City of New York, February 19, when Suzanne Keener, coloratura soprano, and Armand Tokatyan, tenor, both of the Metropolitan Opera Company, were the principal artists. After the Coronation March (Kretschmar), played by Mr. Riesberg, Miss Keener sang the *Shadow Song*, which contains such brilliant musical fireworks that, coupled with her winsome appearance, she had to sing an encore. Indeed this was likewise the case



© Mishkin

SUZANNE KEENER

after her Swedish folk song, when the audience heard extreme high notes, coupled with words about the bobolink and chickadee. Every time she sang her audience encored her, and as the last and most taking addition she gave The Lying Little Daisy (Scott), with appropriate action. Solon Alberti played expertly for Miss Keener; his own song was applauded.

Mr. Tokatyan's warm and always beautifully expressive voice was heard in the Boheme aria, in which his high B



ARMAND TOKATYAN

was sung with ease and big effect. His group of songs by Curci, Del Riego, and Leoncavallo also brought him an encore; his English enunciation in Homing, with a splendid climax on E, was feature. Dr. Karl Riedel played his accompaniments excellently.

During the intermission Rev. Dr. Knobel gave a talk, saying that every good American citizen should contribute to three institutions, namely the church, the college and the hospital. F. W. Riesberg, pianist; Bessie Riesberg, violinist, and Samuel Firedi, cellist, played trios by Moszkowski, Van Goens, Pierne and others and were obliged to give encores. A large audience attended.

Minneapolis Orchestra Engages Goodson

Katharine Goodson is a prime favorite with the audiences of Minneapolis and St. Paul, and it always means much to her to return to these cities. During the present season the shortness of her stay in this country prohibited her from going so far West, but next year she comes again and for a longer period. As soloist with the Minneapolis Orchestra she will play in the Twin Cities on February 19 and 20, 1925.

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Henry Towsley Peau, Cincinnati

Florence Newell Barbour

Awake, It Is the Day Edna Fields, New York
Sudden Light Edna Fields, New York

Gena Branscombe

Only To Thee Cecil Arden, Passaic, N. J.
Kriana Marguerite Potter, New York
At the Postern Gate George Edwin Knapp, Laramie, Wyo.
I Bring You Heartsease Dixie Curtis, Greensboro, N. C.

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The Maiden and the Butterfly Alice Sapp, Greensboro, N. C.
The Danza Kathryn Bartlett, Chicago

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The Road's Lament Henry Schlegel, Los Angeles
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Daybreak Daisy Krey, Brooklyn
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I'm Wearing Awa' Daisy Krey, Brooklyn
Ashes of Roses Alma C. Wareham, Utica
The Farewell of Hiawatha (Baritone solo, chorus for men's voices
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May Peterson, Oshkosh, Wis.
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Little David (Negro Folk Song) May Peterson, Anderson, S. C.
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The Eagle Caroline Lazzari, Charlotteville, N. Y.
The Sea Jane Faxon, Chicago
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From "The First American Composer," edited and augmented by Harold Vincent Milligan
My Days Have Been So Wondrous Free Anna A. Flick, Long Island
Daisy Krey, Brooklyn
My Generous Heart Disdains Daisy Krey, Brooklyn
Beneath a Weeping Willow's Shade Anna A. Flick, Long Island

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Public School, East Pepperell, Mass.
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Margaret Ruthven Lang

An Irish Love Song Edna Fields, New York
Robert Naylor, New York
Eleanor Patterson, Upland, Ind.
Ghosts Ethel Grow, New York

John W. Metcalf

Niawassa (An American Indian Idyl)
Elizabeth Cook Long, Boston
The Cares of Yesterday Margaret Breckenridge, Sherbrooke, Que.

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April, My April Mrs. Frank Harmon, New York
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From "Pioneer American Composers," a collection of Early American
Songs, edited and augmented by Harold Vincent Milligan
Pelisser—"Return, O Love"
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Taylor—"Cupid and the Shepherd" } Island

David Nyvall

An Indian Love Call Grace Louise Chapman, North Adams, Mass.

Claude Warford

Holy Dawn (Easter Song)
Florence Hinkle, New York
Ada Cummings, Suffern, N. Y.
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BUFFALO SYMPHONY ORCHESTRA MAKES RAPID STRIDES



King-Robinson Co., photo

THE BUFFALO SYMPHONY ORCHESTRA,
Arnold Cornelissen, conductor.

Three seasons ago, a little band of Buffalo musicians gathered together, under the direction of Arnold Cornelissen, and formed what is now known as the Buffalo Symphony Orchestra. This organization has made splendid strides in a very short space of time—a statement that may be made more impressive by a glance at the appended excerpts from some of the Buffalo dailies.

"Mr. Cornelissen and his associates have labored unceasingly and devotedly in the worthy cause of a civic orchestra, and yesterday's performance, disclosing as it did unmistakable betterment in the quality of the ensemble and noticeable gain in many of the finer details of orchestral playing, may be recorded as a genuine success for the Buffalo Orchestra, and a most favorable indication of the future life

and growth of the organization." So said the Evening News, after the first concert of this season at Elmwood Music Hall, on Sunday afternoon, January 6, at which the following program was given: overture, Athalie (Mendelssohn); aria from Mignon (Thomas), Edna Luse, soprano; symphony No. 8 in F major (Beethoven); Der Freischütz, overture, (Weber).

The Buffalo Courier said:

There was a responsive note in the attitude of the discriminating audience that reacted with inspiring effect upon the musicians, and Mr. Cornelissen and his players gave a program in a manner which revealed that Buffalo has an organization that does infinite credit to the city and cements the idea of its having a permanent orchestra, like those of other cities. . . . Mrs. Chauncey J. Hamlin and her coterie of earnest associates have worked untiringly for the success of this enterprise and certainly the concert yesterday afternoon, and the

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ARNOLD CORNELISSEN,
conductor of the Buffalo Orchestra.

manner in which it was received, proved beyond doubt that their work had not been in vain. . . . Mr. Cornelissen has gathered a splendidly balanced body of musicians, and the enormous improvement over the year previous is encouraging and constructive criticism will accomplish. The vocal quality was rich, sonorous and finely sustained; there was more restraint and greater advance in artistic orchestral effects, and Mr. Cornelissen gave readings that deserved high praise for their musicianship. He was warmly received and both conductor and players were tendered a flattering ovation.

Another local paper touches further on the progress of the Buffalo Orchestra:

Interest in the success of this organization is as strong as during the successful season of last year. The fact that Buffalo can and will support a symphony orchestra comes as a great pleasure to the many patrons who attend these concerts. Arnold Cornelissen and his musicians are to be congratulated for the ability which they have shown, and that in so short a time they have been able to offer concerts of such merit and artistic worth. It is indeed news to those persons in other cities who are in control of or otherwise interested in their own symphony orchestras, that this Buffalo organization has been able to come into existence and to succeed with the expenditure of so little money; that there can be maintained a seat price of a sum as small as fifty cents; and that there has been no tremendous deficit. Mr. Cornelissen has usually been fortunate in his choice of programs for the concerts, choosing works from the great masters, and grouping them with sufficient variety to be not only artistic, but also pleasurable.

The second concert had as soloist, Jan Wolanek, violinist, and took place on Sunday afternoon, February 10.

ABRAHAM SOPKIN



"An Extraordinary Violinist."—Leipzig.

Mozart's Jupiter symphony, James Stevenson White's Rhapsodie Negre, and the Bizet suite, No. 1, L'Arlesienne, comprised the program, Mr. Wolanek playing the Paganini concerto in D major, No. 1. The appended is from one of the reviews of the following day:

The second concert of the third season of Buffalo's Symphony Orchestra, Arnold Cornelissen conductor, took place in Elmwood Music Hall yesterday afternoon at five o'clock before one of the largest audiences in the history of this comparatively new organization. The occasion was also a notable one for the appearance of Jan Wolanek, the gifted young violinist, a former Buffalonian, who has spent years away from his home town in study, and who returns a full-fledged artist of whom Buffalo may be proud.

The program opened with the Jupiter Symphony, by Mozart, which Cornelissen conducted with dignity and a due regard for its manifold beauties and majestic character. The tonal quality in this work was excellent, the shading, color and general style revealed an understanding of the Mozart music, and the members of the orchestra responded with musicianship intelligence to Cornelissen's reading of the score. Enthusiastic applause followed the performance.

The Rhapsodie Negre, by James Stevenson White, was a novelty of characteristic beauty and unique weaving of the typical negro melody.

The closing orchestral number, Suite No. 1 Arlesienne, by Bizet, had some dramatic passages that were superb, to which the delicacy of the Menuett offered pleasing contrast. The enchanting Adagietto was one of the finest offerings of the afternoon, and the dash and spontaneity of the Carillon evoked great appreciation. Cornelissen was recalled, and the members of the orchestra at his request, stood and shared in the plaudits.

Jan Wolanek was cordially received, and won instant favor with his audience. He has a dignified stage presence, and his playing is marked by freedom in bowing, excellent left-hand technic, a refined tone, that is of the real singing variety, and a general musicianship that bespeaks the finest cultivation. He played the Paganini concerto No. 1 in D major for violin and orchestra, with brilliant style, and an authority and poise that enchanted the interest of his hearers. A lovely liquid legato, delicate reserve, no sacrificing of tone for effect, and a technical finish that commanded admiration, won him a flattering tribute.

The third concert will be given on March 2.

A Tribute to Reed Miller

[The sudden death of Reed Miller came as a great shock to his many friends. The following tribute has just been received all the way from India, where the American composer, Lily Strickland Anderson, is living at Alipore Park, Calcutta. Mrs. Anderson, a relative of Mr. Miller, writes: "He was more than a cousin to me, a friend and companion, with whom the earliest memories of my childhood are closely connected."—The Editor.]

IN MEMORIAM

All who came within the radius of his charming personality were attracted to Reed Miller. His audiences, throughout the country, knew him as a devout interpreter of the masters; and an ardent follower, for love's sake, of the highest and best in music. His stage presence was magnetic, graceful and dignified; and his voice, in itself a divine natural gift, and from his earliest boyhood beautifully clear and melodious, grew and developed with study, experience and maturity, taking on a richer, deeper quality of lyric purity.

Those who knew Reed Miller loved him for his bonny disposition, his innate kindness and generosity, his original and whimsical humor, his gentle courtesy and his responsive and affectionate nature. Beneath the joyous spontaneity of the surface-nature that he often exhibited, ran an undertone of sensitive imagination, of poesy, and the love of the good and beautiful that was a very real part of his artistic life.

We, who knew and loved him best, feel that our loss is irreconcilable, and we shall forever mourn him as one cut off in the full bloom of mature manhood. The light of his vital spirit has vanished—who knows where? But we feel that those high aspirations that were his, are somewhere forging on towards completion.

Believing as we do in the immortality of the soul and the soul's attributes, shall we not say that Reed Miller is even now living a fuller life, "nearer to the heart's desire"?

Again, O soul and my soul's friend, we shall meet,
And sing joyously in the illimitable spaces of untrammelled air;
Ourselves free spirits shorn of mortal bonds; we shall meet,
And smile at all the little cares we thought so great,
Having at last soared upwards from this tired old Earth.
For we know there is no death to this immortal part of us
That simply dwelt while perplexed, in this clay prisonhouse of life.
And all the wild unrest and wastful yearning to attain,
Is but the echo of the living God within that cannot die.
And so, O soul gone on, and other souls we loved so well,
We strive not to despair, but rather say triumphantly,
We know that we shall meet again, in but a little space of time.

LILY STRICKLAND ANDERSON,
Calcutta, India.

Patton at Two Girls' Schools in Two Days

January 25 found Fred Patton appearing in recital for the girls' school, Highland Hill, at Hollidaysburg, Pa., and on January 26 for the girls of Birmingham School, Birmingham, Pa. On both occasions, according to local report, the baritone enjoyed an unusually enthusiastic success. The artist's programs were noted for their educational value and ranged from the classic Handel to modern American songs by Braine, Homer, Moss and Speaks.



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WHAT MUST I KNOW TO BECOME A GOOD ACCOMPANIST?

(Continued from page 16)

must be executed like this:



In the orchestra it would probably be divided as follows:



and every one of these instruments begins to play at the same time, so that the ear hears the entire chord completely at the first attack.

DON'T INVITE ATTENTION.

Avoid attracting attention. The good accompanist learns, among his first principles, not to draw attention to himself. Like Richard Wagner's Verstectes Orchestra (concealed orchestra), the accompanist must be so inconspicuous that the audience virtually forgets about him. The accompanist whose attitude to his art is not subservient to his personal vanity, will never get very far. The best accompanist is the one which the audience forgets until the end of the program, when it realizes that the artistic effects of the soloist were greatly enhanced by a proper accompaniment.

Particularly do I refer to unnecessary movements of the arms or hands or, as I have seen sometimes, a rocking back and forth with the entire body, probably meant to indicate an uncontrollable feeling. Remember, once your finger has struck the key, no amount of "vibrato" (a moving or rather rubbing with the finger over the key) is going to change

or improve the tone. It is how you strike the key that will give you the color you want, nothing (except the use of the pedal) can change it afterwards, and no amount of contortions will make an ugly sound beautiful. You only succeed in drawing the attention of the audience away from the singer, which turns the tables and makes you the soloist, which should never happen.

I mention the use of the pedal—what an inexhaustible subject! In a later article I am going to tell you some of the effects that can be obtained with those three pedals of our modern pianos.

Before closing this article I want to say a few words about traditions. What is known as "tradition," is a bugbear to the accompanist, and I have heard of people learning "tradition." The truth is that the traditions are so numerous and so far-reaching that few people can expect to master them all. The accompanist, if he goes to a real master of the art, will learn about these traditional performances of special arias, little by little. If he has experience with many singers, who are familiar with the traditions, he will learn more. There is in print but scant record of many of the traditions. Traditions like folk-lore are passed on from one to another, some traditions surviving and some disappearing with time. Some fine collections of modern opera arias have footnotes giving the traditions.

Most so-called traditions find their origin in the fact that the singer who sang the aria or song for the first time, at the initial performance, found it easier or perhaps more effective to change the original score to satisfy his or her personal taste or singing capability, and those that came afterwards did not dare, or care, to go back to the original.

Now, as a last word, play whenever and wherever you can, accompany as many different people as possible, have patience, read all you can, and work, work, work.

Ethelynde Smith in Two Concerts in One Day

Ethelynde Smith recently appeared before two large audiences in one day in Grand Forks, N. D. In the morning she sang at the State University Armory with the Men's Glee Club and also was heard in solo numbers. In the evening she gave an entirely different program for the students of the music department.

Teacher of ALLAN McQUHAE, tenor; MARTA MEIJIS, contralto, at the National Theatre, Havana, with Ruffo, Lazarro and Galeffi; BEATRICE EATON, contralto, with Silingardi Opera Company, Mexico City; MARJORIE MOODY, soprano, soloist with the Sousa Band; and other prominent singers.

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The Triumph of Isa Kremer

Isa Kremer, the folk song and ballad singer, has confirmed her success wherever she has appeared. Her first recital, January 13, in Chicago, in Orchestra Hall, before a sold-out house, was one of the musical events of the season. The Chicago Daily Journal wrote:

The art of Isa Kremer is like a diamond which though found in the earth, is very rare and becomes a jewel for what is cut away from it. It is hard and miles with nothing which does not belong to it. In the light it shows what seemed to be of no color to consist of all colors. . . . Kremer, the tonic, sang at Orchestra Hall yesterday afternoon, and the recital season seemed to think what it had been waiting for. The tiny, black-eyed singer of ballads is only in her second year of American acquaintance, yet it seems she has always belonged in the artistic impressions of those who hear and appreciate her. . . . Like Chaliapin, she is from Russia, and of it. She is also the answer for one person's belief that the giant bass is only a great singer and not a great creative artist. Chaliapin is passive to his music, reflective in his emotions, active in his dominant will over his admirers. . . . Kremer is passive to her admirers, but they shout for her. She is neutral to her music, and what is real in it comes out, and what is not, no one hears. The Chicago Evening Post says:

Mme. Kremer's superiority to certain of the conventions of tone production is refreshing, since she knows so well what she wishes to do, and her excursions from the straight and narrow path of vocal rectitude are always effective. In her heart there is no fear, and her voice is so vigorous that she can call upon it for pretty much anything that she wishes, and be sure of the response.

Minneapolis gave to this unique singer the same magnificent reception that was accorded her last year. Press and public were enthusiastic about her art. Dr. James Davies wrote in the Minneapolis Tribune:

From the opening number Mme. Kremer held her hearers easily by the magic of her art, which is all embracing, so far as this class of vocal music is concerned. . . . There is a shifting quality in the voice of the singer that makes one wonder whether she can sing a continuous series of pure tones—that is, tones of the same timbre; but one gradually wins into the intelligence that directs the instrument, and perceives that everything depends on the character of the subject matter. The voice is fitted cunningly to emphasize every little detail, and further emphasis is added by histrionic skill that never passes beyond the bounds of reason.

In St. Paul, the music critic, in an open letter to Isa Kremer, praised her art:

Dear Mme. Kremer: That was a fascinating recital you gave Wednesday evening. Coming in the course of an orderly, conventional, somewhat usual musical season, it had much the effect of a blazing torch midway in a row of pale, polite tapers.

What makes you seem so really exciting a visitor to these parts, though, is the fact that you bring in your vivid, ardent, accomplished little person a flash of Eastern European culture—something rare with us.

. . . If there were any homesick Russian hearts in the audience you must have pierced them through with your Russia, your "Holy Russia buried under the blind strength of the snow." That is a strangely beautiful song and you sang it with a meaning so sad as to be almost terrible. Your Hopak is the drunken, abandoned thing it should be, while Dusiecka Dielewa overflows with lyrical buoyancy. Still Russian and still different was Siniashew the great Russian folk singer. You became Galina once more in Lison dormitory, which truly to form, is a greater, much more of episodic enthusiasm than of musical import. The English Butterflies has a curious sort of poignancy not easily assignable; Little Sparrow, on the other hand, belongs in an unmissable British category. Who taught you to sing Roman and Neapolitan street songs as though you were a real Italian girl? And is it because your old teacher really was a pupil of Rossini that you know so well what to do with the latter's Pastorella di l'Alpi? And with Paisiello's Che vuol la Zingarella?

Winnipeg, where Isa Kremer went for the first time this season, gave to the singer one of the most magnificent receptions one can remember. In the space of three days she packed the house with two recitals, and the Winnipeg Tribune wrote two beautiful articles on her art. Here is part of the second:

Isa Kremer's second recital, which took place in the Metropolitan Theater on Sunday night, suggested to one that she had deliberately chosen to astound her audience to the uttermost point. Her program comprised songs the assembling together of which formed a dynamic emotional sweep far greater than was constituted by those she gave at her first recital on Thursday. And, most important matter of all, as each of these fresh phases of her art glittered in the same pell-mell perfection as did those already familiar, her reappearance was touched with another revolutionary flash which lifted one to still higher enthusiasm, and also left one limp with amazement. After her two recitals one has perforce to feel that she is a peerless pearl, both because of the exquisiteness of achievement and her position of isolated eminence in a synthesised art in the presentation of certain phases of which she seems to be a pioneer. . . . Pose, gesture and voice, however, are merely matters for analysis, albeit very fascinating to watch in their contributive effect. Where Isa Kremer's art sweeps into the realms of the great and creative is where dissection becomes an impossibility. It is glib to say that she has inspiration and, by her intensity of manner, "lives" every song; every fine artist possesses such qualities. But the recording of the fact does not explain the working of that incandescent glow by which art is emotionally transmitted to a gathering of entirely differently constructed beings. That is a secret which Isa Kremer possesses in all its practical magic, and is her gift which the world loves.

Grace Hofheimer's Second Public Test

A few days ago the second of the public tests which Grace Hofheimer holds every second month for her younger students, was held at her Steinway Hall, New York studio. These young children (the oldest being ten) acquitted themselves in a praiseworthy manner in a severe examination on scales, exercises and the playing of several pieces of Bach and other composers. Nine-year-old Doris Pomerantz won the prize, and little Josephine Maratea was a close second.

Parents and pupils are much interested in these tests, which give the children a definite goal to prepare for and stimulate their desire for practice. Miss Hofheimer has evolved an interesting system for teaching solfège, which enables these youngsters to read and sing before playing pieces of the difficulty of the Bach first lessons, Schumann's Children's Album, Mozart's sonatas, etc. Consequently the study of music is not a long drawn out agony, but a pleasure, comparable to the joy of reading a fairy story.

N. Y. String Quartet Seeking Manuscripts

In concluding its second season of New York concerts, the New York String Quartet has achieved the distinction of presenting at least one new work at every one of its performances. Some of these novelties will appear on the quartet's programs on tour next season. Meanwhile, composers who have string quartets in manuscript will find the New York String Quartet ready to examine them with a view to performance. Manuscripts should be addressed to the New York String Quartet in care of Concert Management Arthur Judson, Fisk Building, New York City.

Samaroff at Palm Beach

Olga Samaroff, after a flying trip to the Northwest, with concerts in Iowa, North Dakota and Minnesota, was scheduled to appear February 18 in the new series of concerts taking place in Palm Beach in the music room of El Pionente, the estate of Joseph Riter. The association organizing these concerts, of which E. T. Stotesbury is president, has also engaged Marguerite d'Alvarez and

Frieda Hempel. Mme. Samaroff is the guest during her stay in Palm Beach at El Pionente, where Mr. Riter during the season at Palm Beach entertains house parties, which always comprise interesting personalities.

Concert at Master Institute

The Master Institute of United Arts held its first students' recital on Sunday afternoon, February 17. In a program of invariably high standard, the students showed a sustained quality of fine instruction and high musicianship. Rose Saffin, in Schumann's Papillons, and Henrietta Schmierer, in a group of Chopin preludes and etudes, both showed admirable technical equipment and style and a fine sense of phrasing. Teresa Ferrentino was heard in Chopin's Barcarolle and gave a fluent performance, beautiful in her gradation and sense of tone quality. Frank Lapolla, cellist, accompanied by Leah Miller, revealed fine tone and technical ease. Sadie Blake-Blumenthal's interpretation of Moussorgsky's Pictures at an Exhibition was a mature, artistic performance. Special attention must be called to the work of Eugene Moses, blind pianist, and holder of the Louis L. Horch Scholarship. Playing with confidence, with sure technic and sensitive tone, he showed no trace of his handicap. The program was concluded by Nikita Magaloff, the twelve-year-old prodigy and holder of the Nicholas Roerich Scholarship, whose performances of Schumann's Fantasy-pieces and Two Poems of Scriabine, revealed a unique gift, and although instructed for only two years indicated promise and a progress unusual save to highly endowed talents. The students heard were pupils of Mr. and Mrs. Maurice Lichtmann of the piano department, William Coad of the violin department, and William Durieux, of the cello department. A capacity audience filled the spacious concert hall of the Master Institute and after the concert viewed a special exhibition of Seventeenth Century Flemish art, arranged through the courtesy of Corona Mundi, International Art Center.

Rudolph Reuter's Activities in Europe

The American pianist, Rudolph Reuter, who has been concertizing throughout Germany with growing success, will leave Berlin this month for Italy, where he will play in Rome and other cities. Following these concerts Mr. Reuter will undertake a sightseeing tour of the country, after which he will spend several weeks in Paris before returning to Germany. A few notices of his last Hamburg appearance follow:

The Rubinstein concerto in D minor proved to be the attraction of the concert. It served well to show this once so popular composer in the best light, and characteristic qualities ought keep him before the public—abandon, fire and forcefulness of expression, ingratiating cantilena, and rough originality in invention—as soon as the heat of his temperament has the chance to unfold. The piano part is built up in the direction of virtuosity and found an admirable exponent in the person of Rudolph Reuter, the soloist of the evening. With great technical skill and enthusiasm he worked out the beauties of the composition, cleanly and with great bravura. His thankful but difficult task proved him a clear-thinking musician with a fine feeling for form.—Hamburger Nachrichten.

Rudolph Reuter was soloist in the fifteenth of the symphony concerts that have attained such high cultural rank, and he proved himself a highly gifted and technically, thoroughly equipped pianist.—Hamburger Correspondent.

Rudolph Reuter beethoven himself of the Rubinstein concerto in D minor and proved to us that this once so popular concerto could well be performed often. This altogether thankful piece was brilliantly played by the artist. Aside from his large and clear tone, he possesses a fiery and aggressive temperament, a vigorous and precise rhythm, razor-sharp in its exactness, and the bravura and scintillation of an unfailing technic. His success was very great.—Hamburger Fremdenblatt.

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ACROSS THE COUNTRY

Augusta, Ga., February 12.—The appearance of Fritz Kreisler at the Imperial Theater on February 11, under the auspices of the Woman's Club of Augusta, was in many respects the important musical event of years. He played to a packed house, hundreds coming from nearby towns. In the audience were Mrs. Josef Hofmann and Mrs. Kreisler, who is the guest of the Hofmanns at their winter home in Aiken. Kreisler rendered Greig's sonata in C minor; Tschaikowsky's concerto in D major, and many lighter numbers for the last half of his program, and in response to encores. He was accompanied on the piano by Carl Lamson. A number that evoked insistent applause was the *Midnight Bell* (Viennese melody) by Hansberger-Kreisler. The appearance of Kreisler is the first of a series of concerts which the Woman's Club, Mrs. A. H. Brenner, president, hopes to sponsor here.

The directors of the Children's Home put on a midwinter carnival in the ballroom of the Bon Air Vanderbilt recently.

E. A. B.

Beaumont, Tex., February 6.—The Mendelssohn Club, directed by Ellison VanHoosie of Houston, gave an interesting concert the evening of February 5 at the First Methodist Church. In addition to the choral numbers the following soloists were enthusiastically received: Raymond E. Lee, baritone, of Houston; Mrs. Clifford G. Hall, contralto, of Port Arthur; Mrs. Chas. Chinske, soprano; Mrs. Howard Gardner, soprano; Lena Milam, violinist, of Beaumont, and Ellison VanHoosie, tenor, of Houston. The club has been in existence two seasons, and has shown consistent improvement under Mr. VanHoosie's training. Jewel Harned is its able accompanist.

Modern French Composers was the topic of the Music Study Club last week. An interesting program of piano, violin and voice numbers was given, with the works of Revel, Franck and Renaud.

Plans for Beaumont's Third Annual Music Week indicate a festival of rare charm—the date being March 30 to April 5. This movement is sponsored by the City Music Commission which recently was voted \$500 by the City Council to defray expenses in giving local concerts.

The Junior Harmony Club, Juvenile and Junior Music Study Clubs, held meetings this week and are proving helpful to the young music students of the city. All three belong to the State Federation of Music Clubs. L. M.

Boston, Mass. (See letter on another page.)

Chicago, Ill. (See letter on another page.)

Chillicothe, Ohio, February 13.—On the evening of January 27, the Walnut Street M. E. Church Choir presented Samuel Richards Gaines, organist, and Harriet Gaines, violinist, in a program of the former's compositions. Mr. Gaines gave an address on *The Uplift of Music*. B. U. S.

Cincinnati, Ohio. (See letter on another page.)

Denver, Colo., February 19.—The thirty-fourth chamber music party was held at the house of Mrs. J. F. Brown, 933 Pennsylvania street, on the afternoon of February 17. Two quartets made up the program, Mozart's D minor, and Schubert's E major, Opus 125, No. 2. P. A. S.

El Paso, Tex., February 15.—The Ukrainian National Chorus gave the music lovers of El Paso a treat with their two concerts in Liberty Hall on the nights of February 8 and 9 to capacity audiences. The selections for most part, were the folk songs of Ukraine. From the Mountains and the Valleys was the finest number of the first group. As a compliment to the American audience, they offered several Negro folk songs, Listen to de Lambs, Swanee River, and Oh, Susannah. Oda Slobodskaja was soprano soloist. She sang in six different languages and earned a warm reception. Estrellita received an ovation which demanded a repetition. Her accompanist was Nicholas V. Stember.

At the request of Mexican authorities the Ukrainian National Chorus gave a concert in Juarez on the afternoon of February 10 at the Bull Ring.

Liberty Hall was packed to the doors and 200 seats were put on the stage at the concert given by John McCormack on the night of February 12. Mr. McCormack gave the audience a wide assortment from Bach, Handel and Schubert to Irish folk songs, and ballads. Edwin Schneider, pianist, shared in the applause, and the assistant artist, Lauri Kennedy, cellist, contributed to the enjoyment of the evening.

T. E. S.

Fort Smith, Ark., February 12.—A recital by Mischa Elman, violinist, was presented at the high school auditorium on February 11 by Cortese Brothers of Memphis, Tenn., under the auspices of the Women's Auxiliary of St. John's Episcopal Church. The program was divided into four groups, after each of which Mr. Elman was given an ovation and responded with one or more extra numbers. After some of the selections like the Chopin nocturne, played with the piano accompaniment of Josef Bonime, it seemed almost sacrilege to break the spell with applause.

Another recent concert which was successful and highly artistic was the last of the series of the Fort Smith Concert Club, given on February 7 at the New Theater by Emil Telmanyi, violinist, and his accompanist, Philip

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Warner. Edna Swanson ver Haar, contralto, was booked to appear with the violinist, but a half hour after her arrival in the city, she received a message that her father had died and left immediately for Chicago. Mr. Telmanyi's interpretation of Mendelssohn's concerto in E minor, as his opening number, established him at once with his audience. He was ably accompanied by the pianist, who also gave a group of solos.

The Fort Smith Concert Club has closed another successful season and plans for 1924-25 were given in a short address by J. S. Parks at the Telmanyi concert. Subscriptions were also taken for tickets for the coming season which D. C. Smith, business manager, reports were successful.

The past week has been a full one for Fort Smith music lovers. Besides the two above mentioned recitals the Joie Theater Management presented the Denishawn Dancers in two performances on February 6, and the New Theater offered Sousa's Band.

The Harmony Music Club presented Frank Mannheimer, pianist, at the First Christian Church on January 23. His Program was chiefly made up of Chopin and MacDowell compositions.

The service committee of the Y. W. C. A. presented Doris Thompson, contralto of Mulvane, Kan., in recital at the First Christian Church on December 28. She was accompanied by Clarence Burg, local pianist, and assisted by Margaret Montague, local reader.

Rebecca Schuyler Eichbaum, local artist and teacher of the Southwestern Studios of Musical Art, gave a recital in Fayetteville, Ark., on January 28. Miss Eichbaum has studied several seasons in the East under Mme. Valeri and others. She was accompanied by Elizabeth Price Coffey and assisted by William Paisley.

Clarence Burg, local pianist, assisted by Vivien Moliere, organist, gave a benefit recital at the First Christian Church recently, the proceeds going to the Newsboys Club. The program included Beethoven's Moonlight Sonata, a Chopin group by Mr. Burg, an organ number by Miss Moliere and MacDowell's concerto in D minor by Mr. Burg, accompanied by Miss Moliere on the organ.

Lola Gibson Deaton, local soprano and teacher, has been on a concert tour in Tennessee and Arkansas.

Piano pupils of Clarence Burg recently gave a series of three recitals at the Carnegie Library, two of which were given by groups of pupils and the other by Virginia Dairs, a promising young pianist.

Lucille Bains presented a group of Grade Two piano pupils at the Midland Heights Methodist Episcopal Church, South.

The Southwestern Studios of Musical Art gave a pupils recital in December and one in January.

Watt W. Webber, former Fort Smith boy, now with the Paulist Choir in Chicago, has been heard over the radio several times recently. He has been chosen as soloist in the annual Spring concert of the Choir, May 11, and has recently won two scholarships.

Mrs. D. C. Smith, Fort Smith soprano, was recently well received in two programs in which she appeared in Mineral Wells, Tex.

Mary Aruckle, local violinist, has been engaged by the Redpath Chautauqua Bureau to appear in a series of concerts with two other musicians in the South and East.

Mary Eddy, another Fort Smith girl, who is studying with Mme. Valeri in New York City, has a promising future according to word received from her former Fort

Smith teacher, Mabel Vann Lindsey, who is also studying in New York and doing special concert work.

Greensboro, N. C., February 20.—The Greensboro College department of music held a faculty recital on the evening of February 18, with L. Pearl Seiler, pianist, and Gilman F. Alexander, baritone, taking part.

Independence, Kans., February 5.—The Community Lyceum Course, sponsored by the Monday Music Club, has met with success thus far.

The Kansas City Little Symphony, which gave two concerts, matinee and evening, on January 29, drew capacity houses on both occasions.

The Denishawn Dancers, February 2, drew a crowd that taxed the seating capacity of Memorial Hall.

Sousa's Band, not a Lyceum number but brought here by the secretary of the Chamber of Commerce, Bennet F. Lies, who was the sole underwriter, had record breaking audiences in spite of inclement weather. The Independence Rotary Boy's Band of 135 pieces appeared in the afternoon playing two Sousa numbers: The Thunderer and Semper Fidelis, directed by Sousa. The soloists with the band, John Dolan, cornetist; Nora Fauchald, soprano; Winifred Bambrick, harpist; Rachel Senior, violin; and George Cary, xylophonist, showed a high degree of excellence in the selection and production of their numbers.

The Independence Community Chorus gave the first concert of the season the afternoon of February 3, in the auditorium of the new Junior High School, under the

(Continued on page 58)

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GLADYS MARSALIS GLENN, Box 1188, Amarillo, Tex., July 28, 1924.

MRS. T. O. GLOVER, 1825 Gorman Ave., Waco, Texas.

MRS. TRAVIS S. GRIMLAND, Memphis, Tenn., Normal class, June 17, 1924. For information address 5839 Palio Pinto St., Dallas, Texas.

MRS. JULIUS ALBERT JAHN, Dallas Academy of Music, Dallas, Texas.

CARRIE MUNGER LONG, 608 Fine Arts Bldg., Chicago, Ill.; Normal

MRS. KATE DELL MARDEN, 81 North 16th Street, Portland, Ore. April, 1924, and June, 1924.

MRS. WESLEY PORTER MASON, 5011 Worth Street, Dallas, Texas.

VIRGINIA RYAN, 940 Park Avenue, New York City.

ISABEL M. TONE, 489 Grand View Street, Los Angeles, Cal. June 23rd, 1924.

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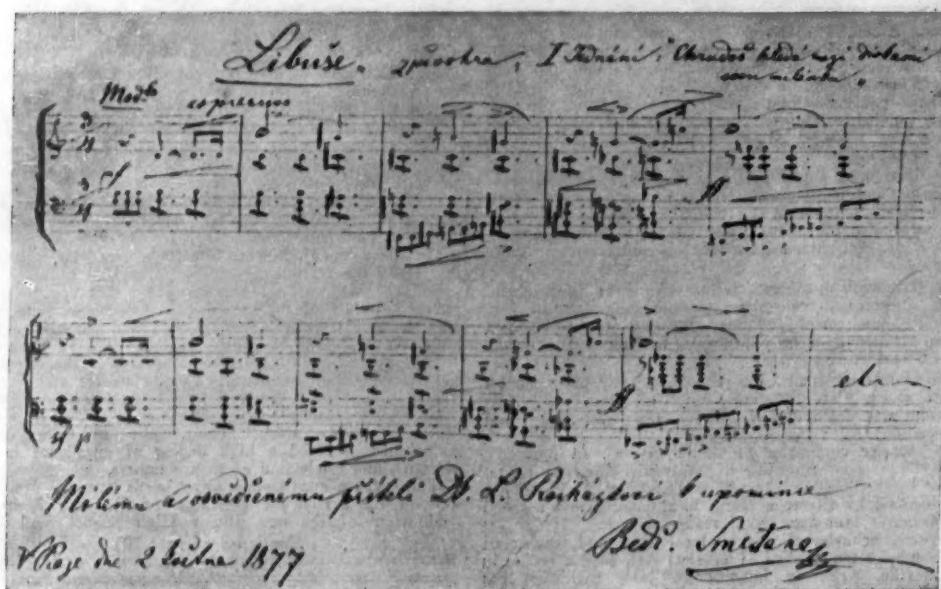
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THE CENTENARY OF BEDRICH SMETANA

(Continued from page 6)



A MANUSCRIPT PAGE OF THE PRIZE OPERA, LIBUSE

composed between 1873-1874. It was first performed at Prague, on March 27, 1874, under the composer's direction. In 1877 Smetana revised and enlarged the opera, changing the dialogue to recitative. In 1874 he was compelled by increasing deafness to resign from his position as conductor of the opera. All during the period of his conductorship, he had evinced an intense interest in Anton Dvorak (1841-1904), who was a member of his orchestra, and this association had a great influence on the younger man's work.

THE MA VLAST CYCLE.

Smetana's most elaborate work, the symphonic cycle of six poems entitled Ma Vlast (My Fatherland), was composed during the period of his deafness and dedicated to the city of Prague. The first of these, Vysehrad (Visegrád), composed in 1874, bears the inscription on the score, "Suffering from ear trouble." It describes the thought of the poet on seeing the famous fortress of Vysehrad, his reflections on its former days of glory, and the wars and battles which were waged around its walls, and finally its ruins, which form a desolate and forlorn picture of past glory. The second, Vitava (The Moldau), was composed in complete deafness, at the close of 1874. It is the most beautiful of the series, melodically charming. It pictures the Moldau with its beauties, historical places and the revels of the wood and water-nymphs when the moon shines. Sarka, the third of the cycle (1875), is based on the story of one of the noblest mythical Bohemian amazons, after whom a valley north of Prague was named. The theme deals with her disappointment in love, and her vengeance on the whole race of men. In this same year he composed the fourth, Z Ceskych Luhu a Haju (From Bohemia's Groves and Meadows). The fifth, Tabor, which depicts the camp of the Hussite warriors, was composed in 1878; while Blanik (1879), the sixth and final number of the cycle, is the mountain where the warriors are supposed to sleep awaiting their country's call in time of distress. Of this cycle, so remarkably powerful and most picturesquely treated, the first three poems are usually the ones heard.

MORE OPERAS.

In order to raise the funds to consult prominent physicians, he gave a concert on April 4, 1875, at which his two symphonic poems, Vysehrad and Vitava, were given. He consulted various specialists in Würzburg, Munich, Salzburg, Linz and Vienna, but with no success. Hoping to recover his health somewhat, he moved to Jabkenitz, where his son-in-law lived. In February, 1876, he began composing Hubicka (Der Kuss) (The Kiss), an opera in two acts, libretto by Eliška Krásnorská. The first performance was on November 7, 1876, at Prague, where it became more popular than The Bartered Bride.

On September 18, 1878, his seventh and what has been called his best opera, Tajemství (The Secret), was first performed in the new Bohemian theater at Prague. It was however, not a success and even when revived, in 1895, did not gain the popularity it deserved. On January 4, 1880, he celebrated the fiftieth anniversary of his first appearance in Prague. Here the last symphonic poems of the Ma Vlast cycle were played for the first time, and this was his last public appearance as a piano virtuoso.

OTHER MUSICAL WORKS.

Smetana's earliest works were: dance pieces, particularly polkas; string quartet in D flat minor; overture in C minor (1842). In 1848 he composed Six Morceaux Caractéristiques, which he dedicated to Liszt, for whom he had a great admiration and with whom he studied for a short time. They were published in 1851, and Smetana has said that Liszt was in reality the publisher of these compositions. He was very prolific and turned out works in nearly all the smaller forms, among them many male choruses, a form of music much loved in Czechoslovakia.

Among the compositions written after he lost his hearing, the best known is doubtless Aus meinem Leben, the string quartet in E minor, for two violins, viola and cello, composed about 1880. There are four movements in this work which is a tone portrayal of his life, from his youth, with his love of music, through to his success as a composer; his love for his wife, and then to the terrible catastrophe, his deafness. The persistent high note in the finale is understood to be the note which he constantly heard buzzing in his ear during his deafness.

CERTOVÁ STENA AND LAST YEARS.

Certová stena (The Devil's Wall), his last finished opera, was performed at Prague on October 29, 1882. The receipts

gan the composition of this broadly conceived work, but his mental condition prevented him from completing it. He even planned to resume work on his opera, Viola, which he had begun before Hubicka. Of this unfinished opera, fifteen pages are fully scored, and fifty pages include vocal parts with a string quartet accompaniment.

When Bohemia celebrated his sixtieth birthday with a festival, he was unaware of it, for he had lost his mind. On April 20, 1884, his friend Erb placed him in an insane asylum near Prague, where he died on May 12, 1884. Smetana was the father of Bohemian music. With The Bartered Bride, he laid the foundation of Bohemia's national school of music.

American Music Optimists' Concert

The concert of the American Music Optimists, held in the Waldorf-Astoria Hotel on the evening of February 18, was a marked success from the standpoint of both audience and performance. Lucrezia Bori, of the Metropolitan Opera Company, was scheduled as the guest of honor, but due to illness was unable to appear. Nevertheless, Ann Roselle was introduced to the delighted Optimists by their acting president, Andres De Segurola, as was also Pavel Ludík.

The musical offerings of the evening were excellent, including the chorus work of The Philomela, (Etta Hamilton Morris, conductor,) which sang Woodman's Sing, O Heart; Sammon's Night is Like a Gypsy Maiden, and Mana-Zucca's ever popular The Big Brown Bear. Laura Cunsaal Ross, contralto, was the soloist with the chorus in a splendid rendition of The Perfect Hour, arranged by Victor Harris. Later this body of singers was heard in The Sea-Fairies, by Mrs. H. H. A. Beach, with a trio composed of Matilda Lindsay, soprano; Isabella Theall, mezzo-soprano, and Erna Timmerman, contralto.

Marcel Salzinger, baritone, and Genia Fonariova, soprano, were the programmed artists of the event. Mr. Salzinger sang two appealing songs by Quilter and Russel, and Coleridge-Taylor's Life and Death, afterwards heard in a second group including Mana-Zucca's Sprich zu Mir, Woodford-Finden's Temple Bells, and Gilberte's Ah! Love But a Day. Mme. Fonariova, an evident favorite, was greeted with rounds of applause. Her numbers included Clarke's The Blind Ploughman and McFayden's Inter Nos, both of which were given splendid interpretation, and Winter Watts' haunting Japanese Death Song, and Mana-Zucca's I Love Life. Her listeners refused to let her go until she returned and sang two encores—Mana-Zucca's The Cry of the Woman, and Parasha's Reverie and Dance, by Moussorgsky, which she gave in Russia. As a concluding number Mr. Salzinger and Mme. Fonariova sang Mana-Zucca's duet, Tendres Aveux.

Joseph Fuchs, violinist, completed the program with four splendid selections, including Mana-Zucca's Budjely. The other numbers were Gardner's Prelude, Nomis' Serenade, and Goldmark's Call of the Plains.

Manén's Success in Little Rock

Juan Manén, who was heard in Little Rock, Ark., recently was lauded by the local press as follows:

One scarcely can imagine any more perfect master of the violin than this Spaniard. Having heard most of the really great virtuosos of the last half century, including Norman Neruda, Ole Bull, Eliman, Kubelik, Maude Powell, Kreisler, the writer has no hesitation in placing Juan Manén at least the equal of the greatest of them and the superior of most of them . . . In almost marvelous delicacy of bowing, in all matters technical, words fail to convey an adequate impression of such faultless work to those who missed the pleasure of hearing him. Nothing like it has been heard here.—Arkansas Gazette, Little Rock, Ark., February 5, 1924.

Never was an artist so enthusiastically received. Those who heard this wizard of the violin last night accepted the verdict as justified, that he is the greatest living violinist. Such artistry cannot well be described. Those who saw and heard know; those who did not cannot be made to understand by description.—Little Rock Daily News, February 5, 1924.

EASTON TO APPEAR ON PALM BEACH COURSE

Florence Easton has been booked to give a recital on the Palm Beach, Fla., Artists' Course on March 10. Pending the erection of a permanent auditorium, the concerts will be given in the music room of Al Poninete, the home of Joseph Riter. Fifty subscribers at \$250 each have insured the financial success of this year's course of five concerts in spite of the fact that Mr. Riter's music room seats only 200 persons.

Mme. Easton has just concluded a highly successful season at the Metropolitan and will concertize extensively from now until the end of the season.

Giannini for Ann Arbor Festival

Dusolina Giannini has been engaged as soloist for the Ann Arbor festival on May 24. Another Daniel Mayer artist who will appear at the same festival is Royal Dadmun, who will sing the baritone solo of Delius' Sea Drift at the concert on May 22.

THE BARTERED BRIDE,
Komische Oper, Berlin, 1908.

compelled him to lay aside the task. He remained for some time in Prague with his devoted friend, J. S. Erb. The first complete performance of the cycle, Ma Vlast, was given on November 5, 1882. Shortly afterwards he suffered a nervous breakdown, but, regardless of his physician's orders finished the string quartet. He then contemplated writing a cycle of national dances for orchestra entitled, Prager Karneval. (The Carnival of Prague.) In the summer of 1883 he be-

THE BARTERED BRIDE.
An open air performance near Prague, 1913.

REVIEWS AND NEW MUSIC

[The following is a list of new music received during the week ending February 21. Detailed reviews of those selections which this department deems sufficiently interesting and important musically will appear in a later issue.]

(Walter Rolfe, Rumford, Me.)

WATER-NYMPHS (for piano), by Walter Rolfe.
CANDLE-GLOW (for piano), by Walter Rolfe.
ELFIN DREAMS (for piano), by Walter Rolfe.
IN A MOONLIT GARDEN (for piano), by Walter Rolfe.
STOLEN KISSES (for piano), by Walter Rolfe.
LONGING (for piano), by Walter Rolfe.
HONEYMOON DANCE (for piano), by Walter Rolfe.
HOLLYHOCKS (for piano), by Walter Rolfe.

(Arthur P. Schmidt Co., New York)

BENEDICTUS ES, DOMINE (for mixed voices), by T. Tertius Noble.
I WANDERED BY THE BROOKSIDE (trio for women's voices), by T. Tertius Noble.
BLOW, BLOW, THOU WINTER WIND (for men's voices), by T. Tertius Noble.
A FLOWER WREATH (song suite for soprano, mezzo-soprano and contralto), by W. J. Marsh.
RIVER SCENES (for piano), by Charles Huerter.

MUSIC

(Oliver Ditson Co., Boston)

Come Now, and Let Us Reason Together (Song)

By G. Waring Stebbins

G. Waring Stebbins is an old hand at the manufacture of sacred songs. Here is a thoroughly effective one, published in two keys, an ideal church solo for any member of the quartet.

Here's My Heart (Song)

By John H. Densmore

A Valentine, is the subtitle of this song. It is a typical Densmore tune, set to clever words by John Kendrick Bangs, particularly good as an encore song, especially for high voice.

While Bells of Memory Chime (Song)

By Marguerite Lawrence Test

For those who like the English Ballad in its simplest, most straightforward and least exciting form, this song, both words and music, can be heartily recommended.

(M. Witmark & Sons, New York)

In a Sunny Little Town (Song)

By Frederick W. Vanderpool

An attractive short song. Dainty words set to a bright tune in 6/8, with a catchy little refrain.

Sing Along! (Song)

By Arthur A. Penn

This is hardly Arthur Penn at his best. One has a feeling that the composer vamped his tune on the piano and set words to it afterwards.

(Chappell & Co., Ltd., London)

Joyce (Song, Fox Trot)

By Jack Hylton

American supremacy in the writing of fox trots is hardly endangered by this number, either as regards the words or music.

Follow the Fairies (Song)

By Cecil Baumer

This belongs to the "fairy" type of English ballads, of which Fairy Pipers is the classic example. It is not as good as that renowned song, but still very excellent of its kind and to be recommended, particularly to sopranos.

Skipton Rig (For Piano)

By John C. Holliday

John Holliday has done just about the same thing to a good Morris Dance tune that Percy Grainger has done many times before to similar tunes. The tune is a right good one and Mr. Holliday's transcription of it well made and perhaps not quite so technically difficult as most of Mr. Grainger's numbers.

Tell-Tale Twilight (For Piano)

By Jack Hylton

Judging by the number of waltzes that have come over from English publishers of late, that dance must be getting revived in England—which is more than can be said for it here. This particular waltz is of the dreamy variety, neither particularly good nor bad.

(Ascherberg, Hopwood & Crew, Ltd., London)

Bells of Even-Song (Song)

By Leslie Elliott

This is a waltz song, not original; but the refrain is just banal enough to make one believe that it may catch on.

Angel of Sleep (Song)

By Eric Brown

A decidedly conventional ballad both as to words and music, with a refrain in 12/8 for those who love one of those refrains in 12/8 which were so popular in the Mid-Victorian period.

By the Old Gate (Song)

By Dorothy Forster

Dorothy Forster's name on the cover of a ballad is a guarantee that the music will be attractive, for Miss (or

is it Mrs.?) Forster does not write uninteresting and commonplace tunes. This is perhaps not one of her best songs but still it is good enough to make a very attractive ballad number, quite in character and decidedly artistic in handling.

The Sweetest Call (Song)

By John Morrow

John Morrow, who wrote the music to this ballad, deserves honorable mention for his heroic self-restraint in view of the fact that, though the refrain ends "From the great beyond loving hearts respond to the call of home sweet home," he has not introduced so much as a snatch or even half a snatch of melody out of the famous song. Incidentally this is about the best that can be said for Mr. Morrow. The tune that he has made has many of the melodic and harmonic characteristics of the original English ballad, as composed many centuries ago by old Grandfather Adam. At the same time the sentimental words will be quite likely to put over this song very strongly with a popular audience.

Cuddle Me (One Step)

By Alfred Honey

Once in the dear dead days beyond recall there used to be a dance in this country by the name of "one step". Evidently it hasn't died out among our British cousins as yet, since Alfred Honey has gone to work and written one with a title—Cuddle Me—very appropriate to his own name. Doubtless it is a very good one step. It is so long since we have heard one that we have forgotten how one properly ought to sound.

A Little Dance Set (For Piano)

By E. Markham Lee

Six tuneful and ingenious little pieces of about the second grade. An excellent teaching set, since the composer has not been afraid to write some really attractive little tunes, violating the tradition that nothing except the most banal inanities should be prepared for children.

(Murdock, Murdoch & Co., London)

A Cradle Song (Song)

By Donald Ford

The intelligent reader will perhaps guess that this song is written in 6/8 time, with a rocking accompaniment. Otherwise there is little to distinguish it from the 8,972 cradle songs already published.

H. O. O.

Piano Teaching Material

FIRST AND SECOND GRADES

(Oliver Ditson Co., Boston)

A First How-Do-You-Do

By Dorothy Gaynor Blake

This is a new way for presenting the staff and key-board to a child, by one eminently qualified for the work.

The little pieces have marginal drawings which are fine to color; then there are words and sentences quite easy to sing. The teacher should make every step a progressive means to grasp all necessary first instruction. For kindergarten work.

(Arthur P. Schmidt Co., Boston.)

A B C Manuals (Book A)

By Cuthbert Harris

Very simple study for young children. All difficulties with rhythm and the like are avoided until more advanced work can be grasped. The book contains thirty-six easy questions for a teacher to ask the pupil while practicing. Each study is of one line.

(Oliver Ditson Co., Boston)

Five First Grade Pieces

By Gladys V. Gilbert

All of these are in the key of C and should cause a child no trouble whatsoever. Both hands are in the treble. Published in one folder and with large notes.

(The Willis Co., Cincinnati)

Juliska

By Jane M. Mattingly

A clever little Russian dance for second grade. Ideal for teaching time and rhythm. Recital number. Published with large notes.

(G. Schirmer Inc., New York)

Three Dansettes

By Otto Ortmann

Three second grade pieces for the piano, published separately. Simple and graceful music. Recital selections. The titles are: Little Princess, Fairylight and Valsette.

(Oliver Ditson Co., Boston)

Through the Meadow

By L. Leslie Loth

A colorful tarantella for second grade. Rhythical, with easy fingering. For a pupil's recital. Mr. Loth always writes understandingly for children.

A B C Manuals (Book B)

By Cuthbert Harris

The second book of the series reviewed above. New editions of a splendid educational series.

(Composers' Music Corp., New York)

Circus Sketches

By Harry Rogers Pratt

Ten little pieces in one volume. There are also ten full page black and white illustrations by Helen McIlvaine. (Continued on page 52)

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THE BAYREUTH FESTIVAL PLAYS, 1924

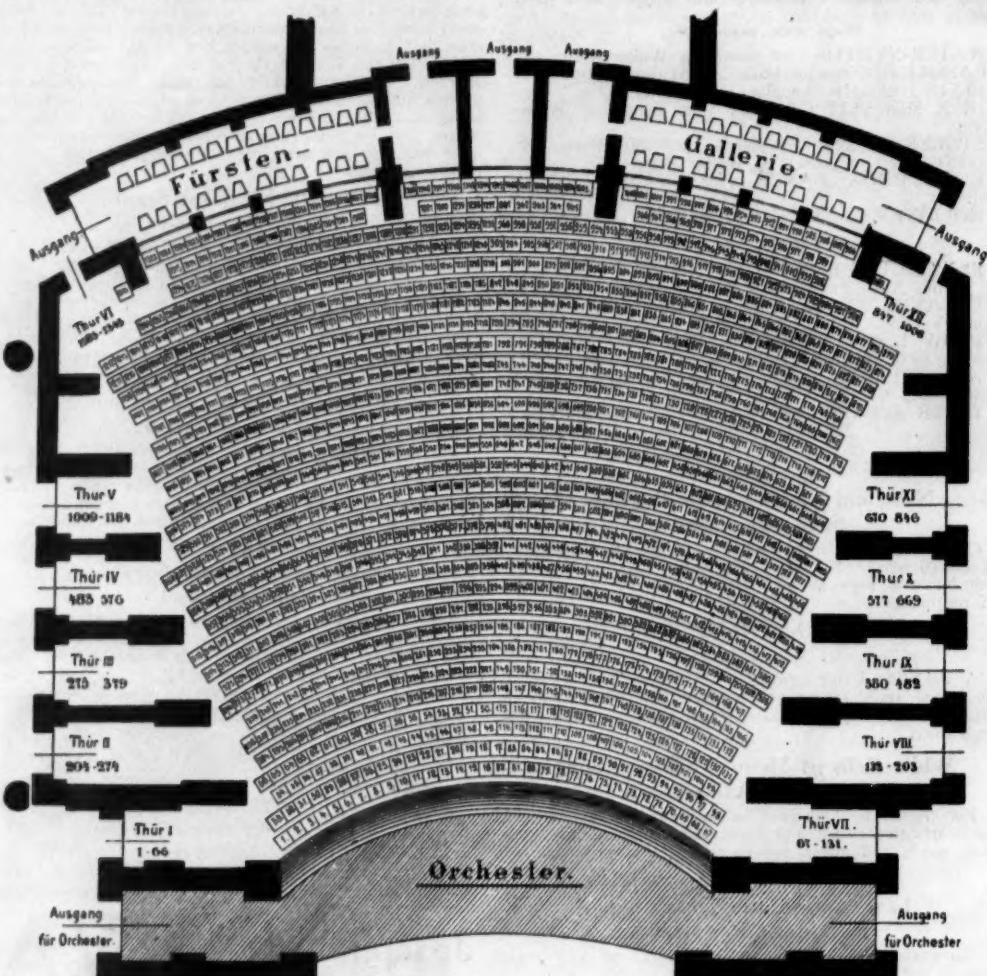
The Wagner Festivals in Bayreuth, which, after a lapse of ten years, are scheduled to be resumed in the coming month of July, will include performances of the Ring Cycle, Parsifal and Die Meistersinger. There will be two cycles of the Ring dramas, one between July 25 and 29, and the other between August 13 and 17.

The Meistersinger will be given on various dates between July 22 and 31, and on August 5, 11 and 19. The per-

not be brought to an end, as many of the singers, musicians and technical staff had to depart immediately in order to join their regiments.

FOREIGN ARTISTS.

For obvious reasons it has always been the policy of the management of the Festival Plays in Bayreuth to engage the foremost German artists available, still there has been no hesitation in inviting foreign-born artists to participate



Rechts

Bühne.

Links.

SEATING PLAN OF THE FESTSPIEL-HAUS, BAYREUTH

formances of Parsifal are set for the following dates: July 23, August 1, 4, 7, 8, 10 and 20.

The entire direction of the Festival Plays is in the hands of Siegfried Wagner. In order to keep the prices for the sojourn in Bayreuth as low as possible, a special department has been appointed (Wohnungsant fuer Festspielbesucher, Bayreuth, Neues Rathaus), which will commence its activity at the beginning of March. The prices for the performances will be finally fixed at a later date, but it is probable that single seats for individual performances will be the equivalent of ten dollars per seat for all persons attending the Bayreuth performances, irrespective of nationality. This price is also charged to German citizens.

The funds for this year's Festival Plays are being raised by Patrons' Subscriptions, almost all of which have been signed for in Germany; and the present tour of Siegfried Wagner to this country is for the purpose of raising such funds.

As most of the subscribers have already taken advantage of the option on four seats for this year's festival performances, only a very limited number of tickets (not more than six to seven thousand for the whole series of performances) will be available for general sale. For the Americans desirous of attending the Bayreuth Festival Plays, 100 seats will be available for each performance to be given. Full particulars as to their location and dates of performances, may be had from Jules Daiber (Aeolian Building, New York), the American representative for Siegfried Wagner's American tour, and for the Bayreuth Festival season.

HISTORY OF THE FESTIVALS

It was in 1871 that Richard Wagner, embittered by the opposition of the populace of Munich, accepted the offer of the little city of Bayreuth to erect there his Festspielhaus; in 1872 the cornerstone was laid, in 1875 the rehearsals began, and in the summer of 1876 the musical world was invited to the first presentation of the four Ring dramas in Wagner's Bayreuth-Theater. Three Ring cycles were given in that year, but the deficit of the undertaking was such a large one that it was only in 1882 that the Festival Plays could be taken up again, bringing Richard Wagner the last great joy of his life—the first performance of his consecration play Parsifal.

After Wagner's death, Frau Cosima, Wagner's widow, the daughter of Liszt and divorced wife of Hans von Bülow, undertook the hard task of continuing the work of her lamented husband. Under her direction Parsifal was produced in the summers of 1883 and 1884. There were altogether twenty-two seasons of the Wagnerian Festival Plays in Bayreuth in the forty-seven years since 1876, no festival having taken place since 1914. In August of that year the solemn trumpet calls of a Parsifal performance were silenced by the declaration of war. The performance could

whenever they seemed suited for the respective parts. The American contingent of such artists is an especially notable one, including Lillian Nordica, Olive Fremstad, Edythe Walker, Minnie Saltzman-Stevens, Adrienne Krauss-Osborne, Marion Weed, Gertrude Rennyson, Carrie Pringle, Clarence Whitehill, Allan Hinckley, Robert Blass, and others. The coming summer several American singers will appear. The casts of the performances will be announced shortly.

Word from Stella De Mette

A note to the MUSICAL COURIER from Stella De Mette reads as follows: "I am enjoying my trip to the coast this season more than ever and my numerous friends entertain me constantly. It seems there are more tourists here and our theater is always crowded. I had a novel experience the other night at the Gamut Club, Los Angeles, at a dinner. I was excused for not singing the day before for many reasons, one being I had two performances in a stretch. I was seated next to the president of the club, no other than the splendid Mr. Behymer, who, after introducing me, called on me to speak. Imagine, no preparation! I could feel my throat close, but there was nothing else to do. What I said I do not know, but suffice it to say I didn't stammer or stumble and received a fine ovation. I have always successfully dodged speech-making at meetings and banquets before, and it seemed to me that I spoke a long time and said more than was necessary. Some of the singers complimented me and said few singers are able to talk so well. Maybe my elocution lessons in my childhood days were not in vain."

Pavel Ludikar to Sing Opera in Paris

Pavel Ludikar, the Czechoslovakian bass, has been engaged by Walther Straram, artistic director of Ganna Walska's Mozart festival at the Theatre des Champs Elysées, Paris, in June. Mr. Ludikar will sing Figaro in The Marriage of Figaro, Leporello in Don Giovanni, and Alfonso in Così Fan Tutti. At the end of the season he will return to America and prepare the role of Figaro in English, to sing in the William-Wade Hinshaw's Marriage of Figaro Company, next winter.

Ethelynde Smith Pleases in Children's Songs

Following Ethelynde Smith's recent appearance in Grand Forks, N. D., The Student, published at the University of North Dakota, praised her as per the appended excerpts:

Mrs. Smith sang her numbers with an ability which indicated an excellent command of technic and a voice of superior quality. The Spring Song of the Robin Woman, from Cadman's opera, was given a sympathetic interpretation, but she completely won her audience when she sang a group of four children's songs.

Activities of Ernest Bloch and the Cleveland Institute

Cleveland, Ohio, February 20—An Ernest Bloch festival will be held in Amsterdam soon, if plans being laid by Mengelberg, noted Dutch composer, materialize, after a trip through the East. Mr. Bloch recently returned to Cleveland, where he is director of the Cleveland Institute of Music.

Works of Mr. Bloch were performed in New York and Washington, under the auspices of various organizations such as the Library of Congress, The Bohemian Club, the Friends of Music and the Philadelphia Orchestra. Olin Downes, of the New York Times, was most enthusiastic in his praise of Mr. Bloch's cello concerto played by Hans Kindler, the critic stating that "the music of Ernest Bloch steadily grows in the estimation of the public. The music of Schelomo has no particular theories, except the thing which is not a theory but a consuming passion with Mr. Bloch, the making of music, and, in the making of music, the true and inevitable expression of the Jewish race as well as the soul of a Jewish individual. The music was all passion, color, ancient grandeur and fury. It is fairly flung on the page, with a sincerity amounting to violence, with an emotional force that comes back not only to the mind but also to the feelings as one writes of it. We are too near this music to afford common sense by reckoning its ultimate value. But for us the promise of the future is overwhelmingly filled with compositions—unhappily too few—like those of Bloch."

Following Mr. Bloch's concert sponsored by the Friends of Music, February 10 in New York City, Mrs. J. F. D. Lanier, president of the organization, entertained in honor of the composer. Those present included Mr. and Mrs. Mengelberg, guest conductor of the Philharmonic Orchestra, and his wife; Mr. Van Hoogstraten, conductor of the Philharmonic; Bruno Walter, conductor of the New York Symphony; Artur Bodanzky, conductor at the Metropolitan Opera House; Kurt Schindler, Mr. and Mrs. Charles Cahier, Marya Freund, Count Ilya Tolstoi, Georges Enesco and Carlos Salzedo.

Mr. Bloch has been invited to give two lectures in St. Louis, before the Council of Jewish Women and the John Burroughs School, March 10. The same month New York will hear the first performance of his new violin pieces. Baal Shem.

Lionel Tertis, viola player, has asked the composer to transcribe the cello concerto, Schelomo, for the viola; and Barjansky, cellist, has requested that the viola suite be transcribed for the cello.

S.

Appearances of Klibansky Artists

A. Marentz Nielsen, artist from the Klibansky studio, gave a costume recital of Scandinavian songs at Trinity Church, the Bronx, N. Y., on February 10; her beautiful singing and artistic interpretation of songs won the hearty applause of a large and enthusiastic audience. Miss Nielsen has been engaged to give the same recital in Perth Amboy, N. J., on March 12.

Gertrude Nelson was heard on February 3, at the Graduate Club of Teachers' College, New York City. Philip Shaifer will sing at a concert in New Britain on March 6. Louis Hann was soloist at a concert given by the Charles Dickens Club in New York City on February 21. Grace Marcella Liddane was the soloist at the last concert of the Verdi Club, on February 8, where she was heard to advantage. Charles Bradford Beach has been engaged to sing in Albany on March 2.

The light opera, *Faschingfei*, will be given at the Irving Place Theater, New York City, where the following artists from the Klibansky studio will appear: Editha Fleischer, Muzzi Delorn, Walter Jankuhn and Franz Balester.

Other artists from Mr. Klibansky's studio who were heard during the month of February are Borghild Braastadt, Alveda Loigren, Louise Smith, Cyril Pitts and Rene Rhyn.

February Musicals at Ross David Studios

The February Musical given by artist-pupils of Mrs. Ross David was the most brilliant of the season. Many distinguished guests more than filled the spacious studios, and showed appreciation and enthusiasm of the well chosen

and artistically rendered program presented by Mrs. Owen Voigt, soprano; Mary C. Browne, mezzo; Priscilla Baynes, soprano; Montague Jones, tenor, with Mrs. Ross David at the piano. A special feature of the afternoon was the piano work of Adele Marcus, a young and very talented pupil of Lhevinne, who won scholarships in Los Angeles and Chicago and is now preparing for concert. She has a masterly tone and sure technic, and intelligence with temperament.

Valentine to Make New York Debut

John Valentine, the tenor, who is to make his New York debut at Aeolian Hall on Friday afternoon, February 29, is a native of Buffalo. It was at the suggestion of Daniel Mayer, who expects fine things from him, that Mr. Valentine went to Italy to complete his studies. That he has fulfilled his promise is amply proven by the enthusiastic



JOHN VALENTINE
snapped in Rome, Italy.

press reports of his recent appearance in Italy. According to the *Il Mondo di Roma*: "Valentine has offered broad and clear confirmation of his pleasing singing quality of voice, of excellent schooling and intelligent interpretation." The *Giornale d'Italia* says: "He is the ideal tenor, because of his warm and sympathetic voice, correct intonation, perfect phrasing and depth of interpretation." Mr. Valentine's New York debut promises to add valuable name to the ranks of concert singers in this country.

Another O.C. Quirke Pupil Scores Success

George Dijimos, a talented young Greek tenor who has pursued his studies with Conal O.C. Quirke during the past three seasons, made a remarkable impression with his singing at a concert given by the Pleiades Club at the Hotel Brevoort on February 1. He sang among other numbers the famous serenade from *Le Roi d'Ys* and *She is Fair* from the Land, with superb quality and artistic finish. He was accompanied by his teacher.

Münz Proves "Sensation" in Granville

After Mieczyslaw Münz' recent recital for the Denison University Conservatory of Music, Granville, Ohio, his managers were in receipt of the following letter from the director of music of that college: "Münz certainly proved a sensation. Everyone is talking about the concert, for we were highly pleased with the program in every respect. I appreciate very much your making it possible for us to have him. We will follow his future career with interest."

MILWAUKEE HEARS SCHIPA IN FIRST APPEARANCE THERE

Maier and Pattison a Sensation—Paderewski Receives Ovation—Chicago Symphony Orchestra Heard—Buell and Brice Give Joint Program—Eva Gauthier Charms with Jazz Songs

Milwaukee, Wis., February 13.—Milwaukee's musical activities have been noteworthy during the past few weeks, concert after concert following one another, successful even though the theaters were also presenting first line attractions. Fritz Kreisler's concert, in the Pabst Theater, January 26, under Marion Andrews' direction, was as usual an occasion for a sold out house.

MAIER AND PATTISON

On the afternoon of January 27, Maier and Pattison appeared in the Twilight Musicale series of Margaret Rice, in the Pabst Theater, where their two-piano work created a sensation. The audience recalled the artists again and again.

The afternoon of January 28, Guy Maier gave a lecture-recital in the auditorium of the Shorewood School, where several hundred children were thoroughly interested in his charming explanations, by story and interpretation, of the possibilities that are to be found in a piano.

WERRENRATH HEARD

The night of January 28, Reinhard Werrenrath appeared in concert in the Pabst, under the auspices of the Airon Club, where he delighted an audience of enthusiasts with an all-English program. His splendid voice, perfect diction and genial manner again won the highest praise from press and audience.

PADEREWSKI A DELIGHT

The night of January 29, Marion Andrews presented Paderewski in the Auditorium before an audience of 5,000, who followed every number with interest and applause. The program was lengthened until 11:15, at which time it was necessary to close the piano to convince the audience that the concert was over.

SCHIPA'S INITIAL APPEARANCE

Tito Schipa, tenor, appeared in the Pabst Theater, the afternoon of February 3, under the direction of Marion Andrews. Although it was his first concert in Milwaukee, the size and enthusiasm of the audience indicated that his reputation had preceded him. Mr. Schipa was in splendid voice and created a furor such as has rarely resulted from a singer's premiere appearance here. His program offered a variety of Italian and Spanish songs, his accompanist, Frederick Longas, giving him excellent support as well as contributing several Spanish numbers by Granados. Mr. Schipa is certain to tax the capacity of any house in which he next appears here.

STOCK AND THE CHICAGO SYMPHONY ORCHESTRA

February 4 brought Frederick Stock, with the Chicago Symphony Orchestra, his first appearance here since his recent triumphs with the Philadelphia Symphony Orchestra. Although his right arm—broken in a taxi-cab accident—was in a sling, the conductor took the first part of the concert, giving a superb reading of D'Indy's symphony in B flat and a Schumann Liebesfrühling. The second part of the program was taken by Eric Delamarre, the assistant director of the orchestra.

BUELL AND BRICE IN JOINT PROGRAM

On February 8, Adams Buell, pianist, and Pearl Brice gave a program in the Pabst Theater for the benefit of St. Mary's Hospital. Winogene Hewitt-Kirchner provided accompaniments.

The afternoon of February 10 brought Eva Gauthier in the last Twilight Musicale of this season, Margaret Rice also presenting the Gordon String Quartet as assisting artists. Mme. Gauthier gave an interesting program of old English songs in which she was accompanied by the quartet, the various numbers being sung either with cello and piano, or violin and piano, as well as in ensemble. There were also some difficult and charming modern songs by English writers, and a group of American jazz songs to close. Mme. Gauthier gave a brief explanation of her reasons for bringing jazz to the attention of serious music lovers. M. A.

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MUSICAL COURIER

REVIEWS AND NEW MUSIC

(Continued from page 49)

which of course afford endless fun for the kiddies with their paints. The music is descriptive and is well fingered. Fine work for both pupil and teacher. A progressive study, as some of the last ones are more difficult than the first. Second grade.

Piano Music for the Commencement Exercises

SECOND AND THIRD GRADES

(Oliver Ditson Co., Boston)

Twelve Four-Hand Sketches

By L. Leslie Loth

This is the time of the year when all teachers are looking for suitable material for the recitals at the close of school. There is no form of study which so delights and holds the interest of children more than duets. Solos are oftentimes tiresome but selections for four hands are always a joy. There are twelve duets in this volume of fifty-one pages for both second or third grade. All are well within the limitations of the young student. Melodious and original.

Three Just for Fun Piano Pieces

By Dorothy Gaynor Blake

Three selections for third grade, published separately. The titles are: Follow the Leader, Leap-Frog and Tag. These would constitute a charming group, as each is short.

(Carl Fischer, Inc., New York)

Happy Days

By Henry Holden Huss

Nine short sketches for second and third grades. All are written without octaves. The titles are: The Fairy Princess, The March of the Boy Scouts, The Peter Pan Baby (cradle song), The Old Duchess at the Court Ball, Cherry Blossoms, The Sicilian Brigands (tarantelle), The Cloud on the Hill-Top, The Skaters and Lake Como by Moonlight (barcarolle), all published separately. An exceptionally interesting set; in fact, out of the ordinary, for these grades.

(E. C. Schirmer Music Co., Boston)

Humoreske, Beside the Lake, and Cynthia

By Reginald King

Three third grade piano pieces of medium difficulty. Worthy of consideration for the recital program, as there is much of the music which is individual. Students will like these.

(Arthur P. Schmidt Co., Boston)

Violets, Alone and Rolling Waves

By Orville A. Linquist

Another set of three piano numbers for the third grade. Old fashioned in the simplicity of their form. Study in octaves, thirds and broken chords, with the melody usually in the bass. Students and audiences alike will find these worth listening to.

(G. Schirmer, Inc., New York)

In Varying Moods

By Kate Gilmore Black

Still another set of three piano pieces, published separately. The titles are Gay, Laughing and Pensive. The only selection at hand is Pensive, a dainty melody formed with broken chords, descending the scale, while the melody is emphasized in the bass with ascending scale. Good exercises in technic as well as a solo.

(Sam Fox Publishing Co., Cleveland)

Water Sprites

By Frederic Van Norman

Rather brilliant, with grace notes and staccato passages, which create a fine effect in this third grade study.

THIRD AND FOURTH GRADES

(Arthur P. Schmidt Co., Boston)

From Old and New Spain

By David Sequeira

Minuetto and La Filigrana, of this set of four, could be given to advanced students of the third grade who have good rhythm and a fair technic. The other two, Leyenda Morisca and El Bufon, are for advanced fourth grade. As one can judge from the title of the set they are descriptive and characteristic music, so attaining these grades, the students have sufficient musical knowledge as well as skill to enable them to find brilliant and effective art pieces in all four.

FOURTH GRADE

(Richmond-Robins, New York)

Bygones, Violets, Toddling, Promenade and Merry Pranks

By Erno Rapee and William Axt

Here are the first selections received by this department from these well known musicians, and in looking them over it is to be hoped they will continue to express, in published form, their store of melodies. Fine tunes, every one, and they can be used for so many different purposes, not only as student's numbers but for the more advanced musician for popular programs. In the smaller theaters where the piano and organ supply the music, these will be of great value.

(Oliver Ditson Company, Boston)

Assembly Grand March

By Carl Wilhelm Kern

Published separately for two-hands, four-hands and six-hands. Just the combinations which any teacher will be glad to know about for programs at commencement time. As a solo, a third grade pupil will have no trouble in mastering it. Would advise more advanced ones for the

February 28, 1924

other two forms, as good ensemble requires a thorough knowledge of time and rhythm. Good material.

(Composers' Music Corp., New York)

Prelude for Piano

By Berta Josephine Hecker

A composition of medium difficulty for this grade. Many telling effects may be accomplished with this number.

(Willis Music Co., Cincinnati)

Dwarf's Gold

By Rand Harron

A humoresque for the piano, creating a graceful selection for any program.

(G. Schirmer, Inc., New York)

Dance Ondulante

By Frances Terry

Another four-hand selection. This one is more difficult than the one above and requires concentration as to time and technic. Effective and well written.

FIFTH GRADE

Concert Paraphrase

By L. Leslie Loth

A concert paraphrase for piano on the familiar waltz themes from Faust. The composer has written this in an easy, brilliantly flowing manner, and not difficult even for fourth grade. However, the music requires so many nuances that the higher one is preferable. Just the thing for the serious student with which to make a great impression. Ideal for all class programs. This comment of course does not exclude the artist who needs selections of this type for the popular program.

Three Silhouettes

By Daniel Gregory Mason

The selections are: In A Major, in F Sharp Major, and in C Minor. They are published separately. Fascinating music for the artist-pupil. The one in F sharp major is of particular merit, this being due perhaps to the key. The one C minor is out of the ordinary for this grade work. All three are salon selections.

M. J.

Diaz' Popularity Growing

Rafaelo Diaz, Metropolitan Opera House tenor, has enjoyed an exceptionally busy season, having appeared on seven occasions in a period covering nine days.

On February 9 (Saturday), he sang at the residence of Mrs. L. Struners on Park Avenue, New York, at a reception given to Mrs. Howard Barlow; on Sunday, at a tea in the home of Mrs. Fred Piersons; on Monday he sang Tybalt in Romeo et Juliette at the Metropolitan Opera House; on Tuesday, Thais for the Metropolitan Emergency Fund; on Wednesday he sang in Anima Allegra; on Friday, in Coc d'Or for the benefit of the Caruso American Memorial Foundation; on Sunday, at the Metropolitan Opera concert, and on Monday he appeared in Thais at the farewell appearance this season at the Metropolitan of Mme. Jeritza.

Levitzi Stirs Salt Lake City

On February 4 Mischa Levitzki appeared as soloist with the newly organized symphony orchestra at Salt Lake City. It was the orchestra's first concert of the season and Levitzki was engaged at practically a moment's notice, the management taking advantage of his being en route to the Pacific Northwest. The Salt Lake Tribune spoke of his performance in the following glowing terms: "This young man's technic is so wonderful that it is almost out of the realm of human attainment. He played Chopin with a poetic mysticism that comes only through spiritual insight into the depths of the great tone poet's soul, and he gave to the Rubinstein Staccato Etude a brilliancy and swiftness that made even the veteran piano teachers in the audience gasp in amazement."

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OPINIONS OF THE PRESS

Alice Nielsen Charms Colorado Springs Audience

When Alice Nielsen sang recently in Colorado Springs, she not only charmed the large audience that gave her a cordial reception, but also the press as well, as a glance at the appended notice from the Gazette would indicate:

Alice Nielsen's concert last night proved a Christmas gift to the people of Colorado Springs, whose love of music and thirst for melody led them to the city auditorium at a time when engagements and Christmas obligations made their attendance no easy matter. One and all, the audience obviously felt more than repaid for any sacrifice of other things—from first to last the artist pleased them utterly.

In her first group of songs by Schumann and Brahms there was true distinction. The purity and beauty of tone which characterize Miss Nielsen's voice were evident in every phrase. And she made these songs of two of the world's great masters of music infinitely appealing, whether in lighter or more sombre vein. Throughout the group the interest was sustained at high pitch. She had met the audience and they were here.

Miss Nielsen's French songs were admirably selected and beautifully sung. Fouldain's Papillon, light of nature and with an obvious appeal, attracted everyone, although this statement must not suggest that the other numbers failed to give equal pleasure.

Last of Miss Nielsen's offerings came the five English songs, some of these but trifles but excellently sung. In themselves clever, entertaining, appealing—according to their various natures—the singer added to them her own personality.

When the Weathercock was over the artist put her hands to her eyes, carrying out the promise of the Weathercock himself not to peep at the lovers, and again Miss Nielsen endeared herself to her audience with the pretty byplay.

In the Scott lullaby her exquisite pianissimo was used with telling effect. Miss Nielsen's mastery of pianissimo is of course known the world over, and those who heard her in the auditorium were thrilled and impressed.

But for one of this last group, Arensky's But Lately in Dance I Embraced Her, the poor critic lacks words. The song as it was rendered was powerful, weird, with a deep suggestion of mysticism—haunting indeed and exceedingly sweet. In this whole English group Miss Nielsen showed widely varying moods, with never a failure in quick and effective transition.

There is no denying the fine qualities of Alice Nielsen as a lyric singer. Throughout her entire program there was a clarity and eloquence seldom found on the concert stage today. And always the music she sang came to life with peculiar vividness. Never was Alice Nielsen pretentious, and always sympathetic. A woman, she, a singer, in the full meaning of both words.

Reuben Davies Lauded in Houston

Reuben Davies, American pianist, received some flattering comments from the press of Houston, Texas, following his appearance there recently in recital. The Houston Chronicle of January 11, 1924, says:

Mr. Davies paid the audience the compliment of offering them a group of Debussy, Scott and Guion pieces, with three of his own compositions, in addition to the usual Chopin group and Liszt fantaisies.

The Chopin readings, waltz in E minor, étude in A flat and fantaisie in F minor, followed the traditional interpretations, but Mr. Davies seemed more in his own mood when he played the Debussy ballade in F, the value caprice in D major by Cyril Scott, Guion's tricky Pickaninny Dance, and three compositions of his own with poetical titles such as Remembrance, Passing Clouds, and fantaisie in F sharp minor. He played his Debussy understandingly, gave Cyril Scott a well prepared reading, did honor to a compatriot in the Guion number, and after the group played another of his own compositions, Life, Death and Funeral of a Mosquito, in which his use of dissonance confirmed the tendency of his other compositions toward the radical departures of some of the present day composers. After the Liszt rhapsodie he had to give another encore and chose another fantaisie, Chopin's C sharp minor.

The Houston Dispatch commented:

In a group from Chopin, Mr. Davies showed skill and ability of expression. Most popular with his hearers was a series of his own compositions. With remarkable dexterity and almost superhuman skill he executed difficult passages from the modern as well as the classical composers.

Vreeland Creates Furore in London, Canada

The enthusiasm of the audience which heard Jeannette Vreeland, soprano, in London, Ontario, January 29, was in no way diminished by the also enthusiastic critic of the Free Press who reports the brilliant event in part as follows:

Miss Vreeland, however, was the star of premier magnitude. Her audience welcomed her first appearance with true London courtesy and then succumbed wholeheartedly to the soaring grace of her fine soprano voice. After that the concert became Miss Vreeland's and none gave heartier acknowledgment of that fact than the eighty odd members of the choir.

"She must sing again!" the measured applause of the audience insisted. Miss Vreeland curtsied in turn to choir and audience and then seized Mr. Jordan by the hand to share her ovation. The cheers increased in volume, approving her action, but still the demand was for an encore. Miss Vreeland complied and sang Comin' thru' the Rye as it was never sung in London before.

And from another critic, the London Morning Advertiser, Wednesday, January 30: "Very tall in stature, she has an imposing stage presence. She is as dignified as the art which she interprets."

Josef Schwarz Sings Before Nine Thousand

What Ray C. B. Brown, critic of the San Francisco Chronicle, had to say regarding the San Francisco Symphony Orchestra concert at which Josef Schwarz appeared on February 5, is reprinted herewith:

Josef Schwarz and the San Francisco Symphony Orchestra in combination drew to the Civic Auditorium last evening the record attendance for the municipal "pop" concerts since they were launched. This concert was the fourth in the second series, and the limit of growth has been practically reached. J. Emmet Hayden and his supervisory associates on the auditorium committee must be wishing that the building were elastic, like the magic tent in the Arabian Nights. It may be possible to crowd in some more seats on the main floor and rim the hall with standees—that will be the only way to accommodate any margin beyond last night's gathering.

There were approximately 9,000 people in the hall, an assemblage to gladden the hearts of all who are concerned in the effort to make the best music a part of the everyday life of the greatest number. Musicians, faced with such a hanked array of auditors, are placed on their mettle. San Francisco music lovers have not forgotten the American debut of Josef Schwarz in Rigoletto on April 18, 1921, or his subsequent appearances with the Chicago Opera. The presence of so many of them was one evidence of the pleasant memory; another was the noisy welcome he received when he came forward for his first solo number, the prologue to Pagliacci. At its conclusion he was

MUSICAL COURIER

recalled three times, and finally had to repeat the second half. He was rewarded with another stormy demonstration for his reading of Wotan's Farewell from Die Walkure.

The baritone was in perfect vocal condition, whether one tested him from a place near the platform or from the distant rear wall. If anything, his tone is more suave than it was when he appeared here the last time. His is a voice of beautiful texture and impressive power. The smoothness of its flow and the depth of its clear color are delightful. Its quality is translucent and shot with varying tints of lyricism. Except when he wilfully roughens it for explosive dramatic effects, it has an invariably clear outline, free from the slightest suggestion of harshness.

Press Praises Ethel Jones

Following are some recent press excerpts concerning Ethel Jones, contralto, who appeared in concert at the Blackstone Theater in Chicago on January 28, and in Pontiac (Mich.) on January 29:

The excellent cause was made more agreeable by a group of the best modern Italian songs that have yet come to attention, and well sung by Ethel Jones.—Edward Moore, Chicago Tribune.

Ethel Jones has a smooth and beautiful voice.—Eugene Stinson, Chicago Journal.

Ethel Jones, a most talented singer, possesses an unusually fine voice, uncommon musicianship and artistic discrimination.—Herman Devries, Chicago American.

Ethel Jones has a voice of good range and pleasing quality throughout; it is under admirable control. She sang her English group with perfect diction.—Chicago Daily News.

Ethel Jones possesses a voice of depth, clarity and sweetness. In all her numbers she displayed true artistry. She responded with three encores.—Pontiac (Mich.) Daily Press.

Macbeth Scores at Shreveport

Shreveport, La., February 16—The visit of Florence Macbeth and her company in concert and opera last Monday proved the feature of the musical season. Ably assisted by Joseph Royer, Troy Sanders, Luigi Dalle Molle and a string quartet, the prima donna furnished a delightful evening. Her own solo contributions, Charmant Oiseau, literally sparkled with joy, while the inevitable encores, Comin' Thru the Rye and Annie Laurie, endeared her to the hearts of her hearers.

The contributions of Joseph Royer were also enjoyed, his rendering of Largo al Factotum from Barber of Seville demonstrated his ability as a concert singer, while in the Wolf-Ferrari opera, Secret of Suzanne, which was so thoroughly appreciated by the big audience, his co-operation with Miss Macbeth added to the effectiveness, delight and charm of the soprano's artistry.

Both Troy Sanders, pianist, and the string quartet, rendered solos and gave real support by their accompaniments.

J. K.

Much Applause for Dohnanyi

There was much applause when Ernst Dohnanyi served the Cleveland Orchestra, February 7 and 9, as piano soloist, as conductor, and as composer. Dohnanyi had the highest words of praise for the orchestra and applauded it; the orchestra returned the compliment and applauded him, while the audience applauded both. Mr. Dohnanyi goes to Kansas City for his next recital, March 3; Minneapolis, March 8, and Buffalo, March 12.

Anna Burmeister Heard in Chicago

On Monday afternoon, February 11, Anna Burmeister, soprano, was heard in songs by Una Howell Cook on the Club Composers' program which is offered each season by the Musicians' Club of Women, of Chicago. Miss Burmeister has also been engaged to sing at Orchestra Hall on Wednesday evening, April 23, when she will be the soloist with the Marshall Field Chorus.

Hurlbut Artists Busy

The following Hurlbut artist-pupils have made recent appearances: Paul Haskell, tenor, Brooklyn and Philadelphia; Milla Bosio, coloratura soprano, three recent appearances in New York; John O'Pray, tenor, New York, Scranton and Brooklyn; Carrie Donaldson Kraft, dramatic soprano, Los Angeles and other California cities, Adine Force, mezzo soprano, San Francisco, Oakland, Los Angeles. Other artist-pupils are Gertrude Early, coloratura soprano; Millicent Kuhn, soprano; Mrs. Charles Freese, soprano; Gladys Smith, contralto; Julius Johnson, tenor; George Nelson, bass; William Hedberg and James Forrest, baritones, who have made many appearances in various parts of the country.

Keene Chorus Club in Mid-Winter Concert

The Keene (N. H.) Chorus Club, a chorus of eighty male voices, gave its mid-winter concert in the City Hall on the evening of February 8 before an audience made up not only of local people but also a large number from neighboring cities. A most interesting program was well rendered by the chorus under the direction of George Sawyer Dunham, with Edward F. Holbrook and Chester H. C. Dudley, accompanists. The assisting artists were Ruth Rodgers, soprano, and Richard Crooks, tenor, both of whom gave great pleasure with their artistic singing. Mr. Crooks' appearance was arranged in loving memory of Nelson P. Coffin, the former conductor of the chorus. Sullivan's The Long Day Closes was sung in memory of Mr. Coffin.

W. Warren Shaw Studio Notes

Noah H. Swayne, basso, was scheduled to give his ninth song recital at the College Club on February 18. Margaret Barr, contralto of St. Stephens Church, has been engaged as contralto soloist of St. Luke's Church of the Epiphany. Patti Harrison now is soprano soloist at St. Stephens Church. Miss Harrison has been selected by the Philadelphia Music Club to do the leading soprano role in Gounod's opera, Mireille, which will be given in April. The foregoing all are artist pupils of W. Warren Shaw, the well known vocal teacher of New York with studios in Carnegie Hall.

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Joseph Schwarz Please Listeners—De Pachmann Gives Two Recitals—Rosenthal and Leginska Perform on Same Evening—Sigmund Spaeth Speaks at High School—Elinor Marlow Sings with Ellis Club and at Seventh "Pop" Concert

—Other News

Los Angeles, Cal., February 9.—For the eighth pair of concerts, January 25-26, the Philharmonic Orchestra played the Rachmaninoff symphony in E minor, Op. 27. This was the piece de resistance, no soloist appearing in the concert. In addition Mr. Rothwell gave two Wagner numbers: Siegfried's Death and Funeral Music, and the overture to Tannhauser.

JOSEPH SCHWARZ RECEIVES OVATION.

As soloist with the ninth pair of concerts, February 8-9, Joseph Schwarz sang his way into the graces of his audiences. His program included the Handel aria, *Danke sei Dir* (which in spite of the German title on the program he sang in Italian) and Wotan's Farewell, from *Die Walküre*, rendered in German. Many times he was obliged to bow to his audience, but true to the rule of the symphony concerts no repeats or encores were given.

The balance of the program consisted of two Mozart numbers, overture to *Marriage of Figaro*, and the symphony in E flat, No. 39; two numbers of Debussy, *Nuages* and *Fêtes*, and Jan Van Gilse's prelude to the poem, *Eine Lebensmesse*. It was the first hearing of this work here and it made a profound impression.

DE PACHMANN HEARD.

Vladimir De Pachmann proved, in two recitals here, that there is only one De Pachmann, when he appeared under the direction of L. E. Behymer. The program on the afternoon of February 2 was entirely Chopin. The evening recital contained Beethoven, Mendelssohn, Schumann and Schubert, in addition.

ROSENTHAL IN RECITAL.

Rosenthal appeared the evening of February 1, after an absence of some years, before a large audience.

ÉTHEL LEGINSKA PRESENTED.

The Chamber Music Society presented Ethel Leginska in solo-and ensemble at their eighth concert, February 1. Besides the Beethoven sonata in A flat, Opus 26, and the Cappuccio, Opus 129, Miss Leginska played a group of her own compositions and appeared with the Philharmonic Quartet in the Brahms piano quintet, Opus 34. The quartet also played a Mozart number.

MARLOW WITH ELLIS CLUB.

The Ellis Club introduced a novelty in their concert of January 27 with the assistance of the Philharmonic Orchestra, in giving several Wagnerian choruses for male voices with orchestral accompaniment. Elinor Marlow, mezzo soprano, who is spending the winter here, was soloist and found favor with the club and public. J. B. Paulin conducted the chorus. He has been director for many years.

CIVIC MUSIC AND ARTS ASSOCIATION.

Behind the Scenes at the Opera, by Dr. Sigmund Spaeth of New York, and an address by Mrs. L. J. Carter, featured the first community program at the Roosevelt High School the evening of February 8. This is one of the series of community musical programs which are being arranged by the Civic Music and Art Association in cooperation with the principals of the various schools and the people of the school neighborhoods.

Reaffirming its belief in the need, in Los Angeles, of a municipal auditorium, built, owned and managed by the people, the Civic Music and Art Association, at a largely attended meeting of its executive committee held January 28, decided to proceed with its campaign in behalf of such an auditorium. Indorsement of the auditorium project has already been secured from a large number of prominent organizations, many of which have appointed representa-

tives on the Citizen's Auditorium Committee, now being organized by the Civic Music and Art Association.

ELINOR MARLO SOLOIST AT "POF" CONCERT.

The seventh popular concert of the Philharmonic Orchestra, Walter Henry Rothwell conducting, was given on February 3. Elinor Marlo deepened the excellent impression she made with the Ellis Club, singing Death of Jeanne d'Arc, Bemberg, and the Habanera from Carmen.

NOTES.

Grace Wood Jess returned late in January from an extended tour in which her unique and charming portrayals of folk songs received the highest praise. She fills a few dates in the West this Spring and will spend the Summer preparing her repertory for another tour next Fall.

Mrs. J. J. Carter has returned from her quest in the East and Middle West where she has studied conditions of community music and has spoken before clubs and other organizations, telling the story of the Hollywood Bowl and Los Angeles' plans and hopes as a community.

The MacDowell Club of Allied Arts combined literary and musical sections in a delightful program on January 28. Nina Marquis, writer and poet, is chairman of the literary division. The musical numbers were provided by Maybelle Strock, who gave two groups of American songs.

Bertha Vaughn gave the second of a series of morning musicales on January 30. She presented three pupils, assisted by the young violinist, Sol Cohen. Clarence Kellogg played the accompaniments and a solo in splendid manner.

Carolyn Alchin, authority on harmony and compositions, and author of several text books on the subject, has been added to the faculty of the University of California, Southern branch. Mrs. Alchin will teach advanced theoretical work, harmony and composition.

Emily Cole has opened a residence studio on South Vermont street. Mrs. Cole has been a singer and teacher here for some years. Besides singing in this country in concert and with the Savage Grand Opera Company, Mrs. Cole appeared in concert in England and occupied solo positions in a number of large churches in the East.

J. C.

TACOMA CHORAL SOCIETIES MAKE SPLENDID SHOWING

Orpheus, St. Cecilia and Ladies' Musical Clubs Give Programs—Notes

Tacoma, Wash., February 20.—Tacoma's halfway mark in the music season has passed, having heard all mid-winter concerts of the choral societies.

THE ORPHEUS CLUB

The Orpheus Club, with a membership of some forty male voices, in an interesting program, was an enjoyable event of the season. Lillian Schoenberg Oates, Seattle soprano, student of the Cornish School, was heard in the aria, *Ah Fors e Lui*, which she sang brilliantly. She was also heard in a solo obligato part of *Before The Dawn*, by Frank Harling. This and *Red Skies Above a Wigwam*, Dvorak-McKenney, with solo by Omar Berry, baritone, were possibly the most liked of their numbers and encored to repetition. A trio composed of John Sparger, violinist and director of the club; Keith Middleton, cellist, and Rose Karasek Schlarp, accompanist for the club, was enjoyed.

ST. CECILIA CLUB

Before an audience which filled the First Methodist Church, the St. Cecilia Club, with T. H. J. Ryan, director, presented their Winter concert. This is the first season in which the chorus has sung without scores and their attention to shading was a great improvement over last season. They presented *Florence Beebler*, mezzo-contralto, in three groups. Adrienne Marcovitch accompanied both chorus and soloist.

ALTHOUSE WITH LADIES MUSICAL CLUB

With a chorus of eighty-five voices filling the stage of the Tacoma Theater, the Ladies Musical Club gave its mid-winter concert before a large audience. Under the

direction of Frederick W. Wallis, the club chorus sang an interesting program without scores. Several novelties were offered. *Pan*, by Smith, with solo sung by Mrs. Percy J. Starke, soprano, and flute obligato by W. K. Flaske, was one of the high lights of the performance. Paul Althouse, soloist of the evening, sang two lovely numbers with chorus, *Candle-lighting Time* and *Telling the Bees*, with violin accompaniment. This was Mr. Althouse's second appearance with the club and his advent was anticipated with pleasure. He achieved a personal triumph in his part of the program and gave many encores, responding to insistent applause. His accompanist was Rudolph Gruen. Pauline Endres, accompanist for the club, deserves mention for her artistic handling of the difficult scores.

POTJES WITH LADIES MUSICAL CLUB

Playing a second time before an audience which completely filled the Soldiers and Sailors Club, Edward Potjes was heard at a fortnightly concert of the Ladies Musical Club. A double quartet from the chorus varied the piano music. Mrs. Everett McMillan, contralto, was heard in a group of songs which set off her voice to advantage. A young artist pupil of Maurice Le Plat of the Cornish School of Seattle, Elizabeth Choate, played concerto in F minor by Vieuxtemps, in an artistic manner. Coralie Flckett rendered the Spinning Song, Wagner-Liszt, as a prologue to the spinning scene from *The Flying Dutchman*, in which Madeline Hollingsworth, a young soprano pupil of Mrs. Lincoln F. Cault, took the part of Senta. Miss Hollingsworth sang a group of songs more suited to her youth later in the program and was enthusiastically received. The spinning maidens were Mrs. J. A. Wolbert, Mrs. Frederick Keater and Mrs. George Duncan; with Mrs. Curtiss Hill at the piano.

NOTES

The Fern Hill Choral Union, under its new director, J. W. Bixel, has done excellent work this season. The chorus numbers fifty voices and was heard in a delightful cantata. Soloists were Mrs. L. H. Heintz, soprano; Viva Berg, contralto; Dr. C. H. Utterbach, bass, and Dr. A. C. Veith, tenor. Vivian Kruzner was accompanist.

The first United Presbyterian Church celebrated Christmas with a three-week festival of music.

The Scotch Clan celebrated the anniversary of Robert Burns by presenting a number of artists in concert. Soloists were Mrs. Donald D. Dilts and Mrs. Percy J. Starke, sopranos; Fred Munro and Jack McDonald, tenors; Samuel Stabbs, baritone, and the Lyric Male Quartet, John Henry Lyons, director, with L. H. Graham and Herbert Ford, tenors; Edwin Cooke, baritone, and John Jones, Sr., bass. All songs were settings of Burns' poems, much enjoyed by the large audience that filled the Scottish Rite Cathedral.

The presentation of Bach's St. John's Passion was a musical triumph for the Tacoma Oratorio Society. Under the direction of J. W. Bixel this oratorio was given, showing close attention and study. Solo parts were taken by Mrs. Percy J. Starke, soprano, who gave a beautiful reading to the difficult arias. Winifred Parker, contralto, of Seattle, was warmly received. Marshall Sohl, tenor, as Evangelist, sang with sincere appreciation and Frederick W. Wallis, baritone, proved again his ability as an artist. Beatrice Hopkins McManey presided at the piano and B. F. Welty at the organ.

The Ukrainian Chorus was thoroughly enjoyed by the audience as was also the well beloved Mme. Schumann-Heink, who is a great favorite with Tacoma musicians. Numerous children were seen in the audience.

P. J. S.

PORTLAND

Portland, Ore., February 11.—Moriz Rosenthal, under the direction of the Elwyn Concert Bureau, gave a recital at the Civic Auditorium on February 4. The large audience, which was enthusiastic, heard Beethoven's sonata in F minor, Schumann's *Carnival*, Chopin's *Chant Polonais* and other works. The pianist was obliged to give a number of encores.

Cecil Frankel of Los Angeles, vice president of the National Federation of Music Clubs, is a Portland visitor.

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Mrs. Frankel and Lillian Jeffreys Petri, president of the Oregon Federation of Music Clubs, are discussing plans for the National Convention which will be held here in 1925.

Lucien E. Becker, organist, appeared in recital at Trinity Episcopal Church on February 3, displaying fine musicianship in works by Bach, Dvorak, Nevin and Lemmens.

Nellie Rothwell May has joined the faculty of the Elliston-White Conservatory of Music, where she is teaching the Dunning system of improved music study for beginners.

Mrs. Russell L. Kimberley has been appointed publicity chairman of the Oregon State Federation of Music Clubs.

Tosca Berger, violinist, is playing solos at the Rivoli Theater.

John Claire Monteith, baritone, accompanied by Mrs. Monteith, left recently for New York where he will attend various concerts.

J. R. O.

PALO ALTO

Palo Alto, Cal., February 10—Under the auspices of the symphony committee of the Stanford University, the Chamber Music Society of San Francisco and Ethel Leginska, pianist, gave a concert on February 4 in the Stanford Assembly Hall. A large and enthusiastic audience applauded the trio and the quintet, but were obviously there to hear Miss Leginska. Beethoven's Rondo a Capriccio, Chopin's étude in E major, and a less familiar one in A major, were all superbly played. Recalls for the pianist developed into a contest between audience and artist, until at length Miss Leginska stated that in chamber music concerts there are no encores.

COMMUNITY HOUSE CONCERTS.

Recent community house concerts have been interesting. The local public has been attending in increasing numbers and the programs show considerable thought and judgment. A strictly classical program was given on January 13 by Maria Anderson, soprano, Mrs. Elliott Blackwelder and Elizabeth Peirce, violinists, and Mrs. E. C. Franklin, pianist.

On January 20 the largest audience ever assembled at the community house was pleased with three interesting musical groups and captivated by "A Few Minutes with Roy S. Folger," clever local mimic. Elizabeth Bates and Dorothy Lee, pianists, Theodore Juravleff, basso, with Henry Lanz at the piano, and Mary Moynihan, violinist, were the assisting artists. After five of Mr. Folger's entertaining "stunts" he was scarcely allowed to end his part of the program, the audience insisting on several encores.

The following Sunday the Wiechman group Elka and Erna Wiechman, violinists; H. Wiechman, cellist, and Mrs. William Gurr, pianist, gave a popular program before an appreciative audience.

Dr. G. B. Little, tenor, and Mrs. Arthur Wagner, violinist, assisted by Richard Malaby, pianist, were the artists on February 3. A large audience demanded numerous encores.

C. W. B.

February Musicale-Tea at Saenger Studios

An exceptionally fine program was given at the musicale-tea at the Oscar Saenger studios, Tuesday afternoon, February 19. Klara Muehling, who was heard recently at the studios in a most enjoyable recital, sang three Swedish songs, the Norwegian Echo Song by Thrane and Teresita Mia, a Spanish serenade arranged from a traditional Pyrenean melody. Miss Muehling again exhibited true artistic instinct, knowledge of style and a voice of beautiful quality. A Laughing Song by Varney, given as an encore, had to be repeated. Oliver Stewart, tenor, and Richard Hale, baritone, sang effectively the duet from La Forza del Destino. Ruth Bender, one of the youngest pupils at the studios, sang Thou Charming Bird, from the Pearl of Brazil, and showed a tremendous gain in her vocal work since last spring. She has some beautiful high, clear tones, and took the coloratura passages with a pleasing ease and accuracy. Kathryn Woolf played the difficult flute obligato with admirable skill and smoothness.

A duet from Mozart's Il Seraglio was rendered with good effect by Hermina Ernest, soprano, and George Walker, bass-baritone. A voice of very unusual timbre is that of Viola Ellis, contralto, who was heard in a group of songs including The Chanson du Tigre, by Masse, and The Silver Ring, by Chamindade. Miss Ellis has tones of great volume and of very deep quality and low range. She is also an artist in interpreting. Oliver Stewart revealed a pleasing tenor voice, good style and clear diction in an aria from Fedora; Tes Yeux, by Revé, and The Secret, by John Prindle Scott. Mr. Scott, who was in the audience, expressed pleasure at Mr. Stewart's singing of his song.

One of the principal numbers of the afternoon was a scene from the third act of Faust, including the death of Valentine. The scene was excellently presented by a part of Mr. Saenger's opera class, which showed the result of splendid opera ensemble training. Birger Beausang, as Valentine, sang and acted with authority. George Walker, baritone, and Oliver Stewart, tenor, were also conspicuous as Mephistopheles and Faust. Messrs. Beausang, Stewart and Walker sang the trio with energy and conviction, good tone and commendable ensemble.

Helen Chase and John Daley were accompanists. Virginia Levy and Solene Benjamin were hostesses at the tea table. The studios were filled with guests including a number of well known musicians, all of whom expressed delight with the program.

Mme. Lowe's Pupils in Recital

The first of a series of students' class evenings was given by Caroline Lowe at her Sixty-seventh street studio, February 18. These classes will be held every two weeks and one of the unique features will be the writing of criticisms of the students taking part on the program, by those in the audience.

Some fine voices, and admirable vocal training, were exhibited in the following program: Yesterday and Today (Spross) and Memory (Edna R. Park), by Doris Macstein,

soprano; Little Old Fashioned Town (Squires) and Fear Ye Not, Oh Israel (Buck), by Myrtle Purdy, contralto; Inter nos (MacFadyen) and Gypsy Love Song (Herbert), by Samuel Cibulski, tenor; A Request (Finden) and If I Only Knew (Lehmann), by Miss Bradley, contralto; Spirit Flower (Campbell-Tipton) and Caro Mio (Giordani) by Ralph Pemberton, tenor; Give A Man A Horse (O'Hara) and Smilin' Thru' (Penn), by Nicolas Clarkson, tenor; The Trumpeter and Beloved It Is Morn (Aylward), by Charles Heorning, baritone; Open Fire (Spross) and Old Road (Scott), by Robert Mahn, baritone.

The Cornish School Progressive

Seattle, Wash., February 17—The progress of the cultural life in music and the arts in general has been so far developed in Seattle, (there are now 2000 musicians of the professional class in and around the city,) that it is being proposed to erect at the cost of \$500,000 a replica of the five story pagoda of Canton, China, to serve as an auditorium, museum and meeting place of the East and the West. Further, before the voters is being placed a proposal to erect a \$2,000,000 auditorium for use as a music hall and as a convention assembly. Parallel to these developments is the taking up of art teaching, particularly music—vocal and instrumental—in the public schools, both grade and high, and in the University of Washington. So it has become possible for the gathering each year of a Summer School. Formerly it was only possible that such a school should sit intermittently. Today it is a different matter. The Cornish Summer School, which has taken the lead in this direction, is opening its summer course on July 7 and continues from day to day until August 30, thus practically filling out the whole calendar year.

A. W. D.

Mr. and Mrs. David Mannes in Sonata Recital

Mr. and Mrs. David Mannes gave one of their highly artistic sonata recitals on February 20, in the concert hall of the David Mannes Music School. Despite the terrific storm, the hall was filled to capacity by a representative audience.

The program offered by the artist couple comprised three sonatas: Brahms' A major, op. 100; Mozart's in B flat major, and César Franck's in A major. It is needless to go into detail at this late date regarding the finished work of these remarkable ensemble performers. Suffice it to say, the three sonatas were rendered with intelligence, musicianship and artistic finish.

It is surprising that these two artists have for the past few years withdrawn from the public concert field. Their return would be welcomed by all lovers of chamber music.

Heifetz Recital, March 16

Jascha Heifetz, after his return home from his Western tour, goes to Watertown, N. Y., March 3; to Philadelphia, March 13; Baltimore, March 14. His next New York recital will be on Sunday afternoon, March 16.

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**MUSICAL COMEDY, DRAMA AND
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STRAND.

The Hunchback of Notre Dame was given its first popular presentation at the Strand last week, and the crowds wishing to see it were so enormous that an extra performance was given each day at eleven o'clock and the picture will be held over for another week. Owing to the great length of this photoplay, it was necessary to eliminate the usual accompanying musical and picture program, with the exception of a prelude by the orchestra and an original scenic prologue with singing.

CAPITOL.

The Capitol management is to be congratulated upon giving to its patrons the first popular showing of Rex Ingram's great picture, Scaramouche, from the novel of the French Revolution by Rafael Sabatini. A really remarkable prologue in two scenes was arranged for the picture. It required a large cast, notably among whom were Gladys Rice and James Parker Coombs. These mob scenes were typical of those shown in Scaramouche and served as an excellent introduction to the picture, which is one of the finest of the past year's production. Owing to the length of the photoplay a curtailment of the usual Capitol program was necessary. However, although there was not the regular overture, the orchestra, under the direction of David Mendoza and William Axt, gave excellent account of itself in furnishing the music for Scaramouche, every opportunity being taken to make the presentation as effective as possible.

RIALTO.

The feature picture at the Rialto for the week of February 10 was My Man.

The soloist was Helen Sherman, soprano, who sang an aria from Don Pasquale. Her light clear coloratura voice showed to splendid effect in this number. Lillian Powell, the graceful dancer of the Riesenfeld theaters, was seen in a music film, entitled Tunisian Dance.

The overture was made up of selections from Flotow's Martha, under the direction of Willy Stahl, who has been the principal conductor during the recent absence of Mr. Riesenfeld. There was also a splendid example of the Riesenfeld Classical Jazz.

The overture here for the last week was Delibes' Le Roi l'a dit, with Willy Stahl conducting. This was followed by an unusually clever jazz number, which designates the Rialto program. These various and sundry popular numbers are rather difficult to keep up with unless one happens to know a great deal of the popular music.

Just before the feature picture Lillian Powell interpreted a beautiful dance number. This young lady was at both the Riesenfeld theaters, being represented in the film at the Rivoli. She is a big drawing card.

The feature picture was Richard Barthelmess in Twenty-One. Whatever this artist does for the screen is sure to be good. He is artistic and finished, and thoroughly impressive, one of the few stars that can be counted upon always to give a picture worth while. Twenty-One was not particularly endowed with a compelling plot, and in the hands of any other screen actor would doubtless have been an indifferent sort of an affair, but as it was, it was a thoroughly impressive picture.

RIVOLI.

The feature picture here was Pola Negri in Shadows of Paris. This foreign film star has been a great disappointment to many of her admirers. She has not made any good pictures since her arrival in this country. It seems to be a case of overconfidence and assuming too much in behalf of the public. It must be admitted, however, that her picture at this theater last week is the nearest approach to anything successful that she has yet made. Perhaps with her adverse criticism and disappointment, her directors are trying to overcome the mistakes of her first films. There was an unusually good crowd and the general feeling was that the picture was not a disappointment.

The overture beginning the program was Robespierre, with Emanuel Baer conducting in a finished manner. The usual pictorial followed and another De Forest Phonofilm showing two dances by the Rivoli première danseuse, Lillian Powell. Evidently the phonofilm was not understood and there was some one at all performances explaining the unique method of reproducing sound at the same time the film was being made. The audience listened attentively to the explanation and evidenced a good deal more enthusiasm this week than last over the Lincoln film.

Helen Sherman, coloratura soprano on the Rivoli staff, sang Caro Nome. This singer has been heard considerable of late at the Riesenfeld theaters. She evidently pleases her audiences, and the demand for her appearances is such as to have her featured at one or the other of these theaters frequently.

After the picture Paul Oscar arranged a dance with three members of his ballet, entitled The Golliwog Cake Walk, which was rather clever and very daintily executed.

The film was found to be of sufficient drawing quality to hold it over for a second week, moving from the Rivoli to the Rialto.

NOTES.

Scaramouche will be held over this week at the Capitol, capacity audiences being attracted at all performances.

Hugo Riesenfeld, general director of the Criterion, Rivoli and Rialto, spent several days last week in Philadelphia, where he supervised the opening of Ten Commandments at the Aldine Theater.

Betsy Ayres and Florence Mulholland, of the Capitol staff, went to Washington for a concert at the New Willard Hotel. They were present at the annual midwinter dinner of the Washington Board of Trade.

The Hunchback of Notre Dame also met with such tremendous success that it, too, is being held over for a second week.

MAY JOHNSON.

Many Orchestra Dates for Flesch

The popularity of Carl Flesch is attested to by his many orchestral engagements this season. He has already appeared three times with the Philadelphia Orchestra, twice with the Philharmonic, once with the Philharmonic Society

of Philadelphia, and he is to appear for a pair of concerts each with the Boston and Chicago Symphony Orchestras.

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her is again proven by the success of two of her artists before New York audiences on February 19. Ellie Marian Ebeling, dramatic soprano, was soloist with Louis Graveure at the New York Mozart Society's big midwinter concert. Mme. Ebeling, who has been connected with the Soder-Hueck studios for the last seven years and is a very splendid and versatile artist, also of fine stage presence, created a tremendous success with her singing. She not only had to



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add numerous encores, but also was immediately reengaged for next season's winter course.

George Reimherr, tenor, has been gaining a fine reputation in the foremost ranks of New York's concert artists and recitalists, recently meeting with great success as leading man with Eleanor Painter in The Chiffon Girl, at the Lyric Theater, New York. The voices also blend beautifully in the duets.

Testimonial Dinner to Dr. Buerger

The friends of Dr. Leo Buerger (husband of Germaine Schnitzer), a famous New York physician, tendered him a testimonial dinner on February 14 at the Hotel Biltmore, about five hundred guests being present, among them Judge Tierney (toastmaster), Artur Bodanzky, Antonio Scotti, Germaine Schnitzer, Mieczyslaw Munz, Berthold Neuer, Francine Larrimore, Samuel Shipman, S. Jay Kaufmann, Dagmar Godowsky, Oreste Bimboni, Clarence Adler, Alexander Lambert, Mrs. Oliver Harriman, Rev. Stephen S. Wise, Fritz Kreisler, Jules S. Bach, and many other well known persons in professional, business, financial and judicial circles. Dr. Buerger was overwhelmed with oratorical tributes of admiration and affection, his valuable work in effecting hospital improvements being the subject of especially laudatory remarks.

Thibaud Gives First Class at Mannes School

Jacques Thibaud, the eminent French violinist, gave the first of two classes at the David Mannes Music School, Monday evening, February 18. With M. Thibaud's classes, which are his initial ones in this country, another of the foremost artists of the day is added to the list of those affiliated with the school. The noted violinist heard half a dozen students and discussed individual and general points of technic and interpretation for the players and the group of listeners. The works performed were Chausson's Poeme, two movements of the Cesar Franck sonata, Bach's E major concerto, the Beethoven Romance in F, the first movement of Lalo's Symphonie Espagnole and the first movement of the Beethoven concerto. For the performance of the last named work, M. Thibaud acted as accompanist. He gave the second class Monday evening, February 25, prior to his sailing for France.

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PRONUNCIATION.

"As I cannot find the pronunciation of the following words in my dictionaries, will you please give them to me: Gautier, Tokatyan, Tamaki Miura, MacFadyen, Style from 'Etude de Style,' Cachouca, Sapelinikoff. Please give his nationality. Darus Milhaud. Which modern composers have been meant by 'The Six?' I will appreciate your help very much, as I have all your past consideration. I thank you."

Here are the approximate pronunciations, although, as the Bureau has often remarked, it is impossible to give the exact shading of foreign names in English phonetic reproductions: Gautier, Go-té ("ó") as in main; Tokatyan, Toe-kart-yarn, slight accent on the second syllable; Tamaki, Tam-á-ki; Miura, Mee-u-rah, slight accent on the second syllable in both words; MacFadyen, exactly as written; Mac-Fad-yen; Style, steel; Cachouca, Kab-chew-kah; Sapelinikoff, Sah-peel-né-koff, nationality Russian; Darus Milhaud, Dah-re-oos, Meel-o. The composers known as The Six are Milhaud, Honegger, Germaine Tailleferre, Poulen, Durey and Auric.

OLD OPERAS.

"Why is it that so many operas, favorites with the public not so long ago, are never heard now? The Bohemian Girl, Norma, Lucretia Borgia, Dinorah, Robert the Devil, are some that I have heard people speaking about. If one has a subscription ticket to the opera for a season, so many operas are done over and over again that it seems a change would be desirable."

In making up the program of operas for a season, the manager must present the operas that he believes the public will like best to see, since there are few opera seasons that are not directly dependent upon the box office receipts. To attract large audiences is one of the requisites of an opera season, and not only must the opera itself be considered, but also the people who sing it. Certain singers will draw a great crowd, one that will more than fill all available space. Under such circumstances it is not surprising that such a singer, or such an opera, makes frequent appearances, the public demanding them. While many musicians would be interested in a revival of old favorites, the general public would turn up its nose and say "Who wants to hear that old thing?" should some of the operas you mention be announced, though Norma and Dinorah still continue to figure in the repertory of many present day opera houses.

IRISH MUSIC.

"Could you please give me some information concerning the history of music in Ireland? I would like to know who some of the first composers were."

It would be impossible to cover very thoroughly the subject of Irish music within the columns allowed to the Information Bureau, but one or two brief facts may help you.

Irish music seems to have begun in the fifth century with hymns written by St. Patrick and an introit of his is still included in the Roman Missal. The Irish men as you know, first brought Christianity to most of the continents of Europe. St. Cellach founded the monastery at St. Gall in Switzerland, dying there in 646. He was a renowned musician, as was St. Helier, another monk, who first introduced the Roman chant in Cologne about 1025.

The harp was an essential part of Irish music as long ago as the twelfth century; even Dante referred to it. Manuscripts of Irish tunes date way back to the eleventh century. Some of the famous early Irish harpers were Rory Dall O'Cahan, John and Harry Scott, Miles O'Reilly, Thomas and William O'Conor, Cornelius Lyons, O'Carolan, and Denis Hempson.

The Irish harp (blown with the bellows instead of the mouth, like the Welsh harp) was also an important element in Irish music. Irish music also produced distinguished dances, the best known of which is the jig.

The first attempt to collect and put in playable and singable shape the traditional Irish tunes seems to have been made by George Thomson, the Edinburgh publisher, who was much interested in Irish airs, especially those of Scotland and Ireland, and engaged such famous musicians as Playell, Kozeluch, Haydn, Beethoven, Hummel, and Weber to arrange them for it. Beethoven arranged a number between the years 1810 and 1819. There are a number of good collections of Irish airs, and in most of them you will find some indication as to the origin of the tune.

Zeppelli Sings for the Radio

Alice Zeppelli, for many years lyric soprano with the Chicago Opera, and who recently returned to this country after a stay in Europe, where she sang in Monte Carlo and principal cities of Italy, was heard on February 16, by radio from the Congress Hotel, Chicago. Mme. Zeppelli sang the Gavotte from Manon and The Last Rose of Summer in such manner as to presage her return with the Chicago Civic Opera Company, which will be looked forward to with much anticipation by all those who heard her over the radio.

NEW YORK CONCERTS

(Continued from page 29)

harpischordist and as a pianist. The Bach concerto for harpsichord and strings, in G minor, is identical with the violin concerto in A minor. Mme. Landowska performed this with musical insight, vigor and marked rhythm, variety of coloring and dignity. The Mozart concerto in D minor had a truly Mozarean reading. Mme. Landowska's grace and refinement of style, spontaneous and animated expression, her cameo-like phrasing and polished detail, subtle coloring, delicate brilliancy and good taste made the rendition one difficult to be surpassed for beauty. Mme. Landowska also supplied the cadenzas, showing again unusual ingenuity and skill. The second cadenza, it is claimed, was based upon an unpublished theme which Mozart had intended for the finale of the concerto. The artist's elaborations were happily in keeping with the true spirit of the Mozart work. There was splendid ensemble between soloist and orchestra and Conductor Mengelberg kept the orchestral accompaniments in good proportion, in both concerts cutting down the number of instruments.

The purely orchestral offerings were Cherubini's Anacreon overture and Brahms' first symphony in C minor. Mengelberg's reading of the Brahms symphony was one of great beauty, one which penetrated keenly the spirit of the work. Dramatic eloquence, emotional intensity, and beautiful tone marked the performance.

Emanuele Di Sant' Elmo

Emanuele Di Sant' Elmo, a young lyric tenor, gave his first New York recital at Aeolian Hall on Sunday evening. This young singer has a good voice and sang with expression and style. His selections were comprised mostly of operatic arias which are particularly suitable to his type of voice. He received a genuine ovation.

Alberto Terrasi, well known baritone and teacher of Mr. Sant' Elmo, gave several numbers, displaying a fine voice which he used with skill and artistry. Others who also performed at this concert were Mlle. Julia Maurino, violinist, with Mlle. Sofia Maurino assisting at the piano; Mlle. Jenny Fuga, pianist, and Mlle. Margaret Hamill, soprano, who were an addition to the successful program. Anthony Dell Orefice played sympathetic accompaniments.

Town Hall Organ Dedication on Washington's Birthday

James Speyer gave a newly built fifty stop Skinner organ to New York, costing \$35,000, in the instrument dedicated in a series of affairs which took place on Washington's birthday, beginning with a ceremony of speeches and recital by Lynnwood Farnam, with an orchestra from the Metropolitan Opera House under Bodanzky, playing the prelude to Parsifal. Henry W. Taft made the presentation speech, followed by one by Philip Berolzheimer, who spoke of the instrument as "the only high grade, first class organ in the city which will be used in the future for free recitals of so public a nature." There were also present members of the Irene Club, an organization for working girls, which Mrs. Speyer founded more than thirty years ago, and officers of the Animal League, which she also founded. Mr. Speyer sent a letter, regretting inability to be present, and Lieut. Gov. Lunn made brief remarks of appropriate nature, but of course the chief musical interest of the morning lay

in the expert demonstration of the many fine qualities of the organ by Mr. Farnam.

Mr. Berolzheimer arranged for two organ recitals, the first in the afternoon, when the players were Willard Irving Nevins, Carolyn M. Cramp, Dr. William C. Carl, Dr. Melchiorre Mauro-Cottone, Professor Samuel A. Baldwin and W. A. Goldsworthy. Music ranging from Couperin through Bach to Wagner and Rimsky-Korsakoff was played by these experts.

The evening recital brought forward organists Frank Stewart Adams, Henry F. Seibert, Gottfried H. Federlein, Dr. T. Tertius Noble, John Doane, and Richard Keys Biggs, the programs showing more moderns among the composers. These participants represented active members of the National Association of Organists, the Society of Theater Organists, and unassociated organists, and may be considered thoroughly representative of the organists of America. It is interesting to note the various nationalities represented, among them being Americans of English, German and Italian descent. Inasmuch as these recitals were not given for the purpose of critical comment, but for a greater object, namely, to display the qualities of the new instrument, such comment will be reserved for the future.

Clarice Balas Praised at Fortnightly Concert

Clarice Balas, pianist, appeared as soloist of the Fortnightly Club concert in Cleveland in January and received high praise for her artistic performance. The Cleveland Topics summed up her playing by saying: "Miss Balas delighted her host of admirers by the added power that was apparent in her broad tones, her spectacular technic, and her temperamental interpretations. It was certainly a red letter day for the veteran club." In similar terms was Miss Balas praised by other critics, who admired her musicianship and her fine interpretations. She is especially successful in playing music which calls for poetic eloquence.

On Sunday afternoon, February 10, Miss Balas played in Cleveland at the Institute for the Blind, when her audience was keenly appreciative. The artist reports that she herself particularly enjoyed this concert.

Ivogun on Pacific Coast

Maria Ivogun is now on the Pacific Coast, singing in Portland March 3 and in Seattle March 4. She will return to New York for one more appearance this season, singing in Town Hall March 13. The latter part of the month she will make some more phonograph records.

Samaroff Returning from Western Tour

Olga Samaroff, returning from a Western tour, starts March with recitals in York, Pa., on March 3 and Philadelphia on March 5. A Southwestern tour is to follow, after which Mme. Samaroff goes to the Coast for a series of concerts.

OBITUARY

Elsa Ruegger

Elsa Ruegger, the cellist, died February 19 at Detroit, after a sudden illness of only one day's duration, and in

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spite of an operation undertaken at once. She was born in Lucerne, Switzerland, December 6, 1881, receiving her musical education there, at the Strassburg Conservatory and at the Brussels Conservatory. After her graduation in 1896 she toured Belgium, Germany, France, Switzerland, later teaching at the Klindworth-Scharwenka Conservatory in Berlin, 1908 to 1914, coming then to this country. In private life she was Mrs. Edmond Lichtenstein. The funeral took place at the home of her parents-in-law, Mr. and Mrs. I. Lichtenstein, in Detroit, on February 21.

Lionel Monckton

Lionel Monckton, who made the world a great deal brighter with the jolly tunes of his light operas, died in London recently, at the age of sixty-two, a victim of influenza. Best known among his works were San Toy, A Country Girl and The Quaker Girl. They made the Gaiety Theater (London) famous. Mr. Monckton was a critic as well, and an excellent pianist. He was born in 1862, the son of Sir John Monckton, and was a graduate of Charterhouse and Oxford.

Theodore Dossenbach

Theodore Dossenbach, director of the Rochester Park Band for twenty years, died at his home in Rochester, N. Y., January 25. Mr. Dossenbach was selected by the musicians of Rochester in 1904 as leader of the then new Park Band, which was known as the first municipal park band in the state. His loss is felt by thousands who thronged each summer to his popular outdoor concerts.

Mme. Louise Ysaye

Mme. Louise Ysaye, wife of Eugene Ysaye, famous Belgian violinist, and former director of the Cincinnati Symphony Orchestra, died at her home in Brussels, Belgium, on February 13. She was a daughter of General Bourdon de Courtray, and bore her husband five children, three sons and two daughters.

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ACROSS THE COUNTRY

(Continued from page 47)

direction of Professor Alfred G. Hubach. A woman's chorus sang the cantata, Fair Ellen, by Max Burch, accompanied by Marvella Eubank and the community orchestra. Earl J. Evans and Mrs. J. K. Shinn were the soloists. A mixed chorus and quartet, composed of Mrs. W. C. Cavert, Alma Leppleman, Earl J. Evans and Elmer Page sang Haydn's Mass in G, accompanied by Ellen Gladman.

D. M. T.

Los Angeles, Cal. (See Music on the Pacific Slope.)
Lowell, Mass., February 15.—Albert Edmund Brown, for nine years head of the music department at the Lowell State Normal School, who has since been active as teacher of voice and director of musical organizations here, was appointed dean of the department of public school music at the Ithaca Conservatory of Music, Ithaca, N. Y. Mr. Brown established the courses for supervisors of music in the Normal School here, and was first president of the Eastern Supervisors' Conference. He was director of the Masonic Choir and the Choral Art Society, and besides frequent engagements in song recital, was soloist with such organizations as the Apollo Club, the Handel and Haydn Society, the Symphony Orchestra of Boston, and at the

Worcester Festival. He will begin his new duties at the opening of the summer school of music in Ithaca, June 26.

S. R. F.

Milwaukee, Wis. (See letter on another page.)

Mobile, Ala., February 14.—John Philip Sousa with his band, in matinee and evening performances, played to packed houses at the Bijou Theater on February 12. Not the least pleasing feature of the programs was his liberality with encores, additional pleasure springing from the fact that most of them were Sousa's own marches. Rubinstein's Portrait of a Lady, and other programmed numbers were given with sympathy and artistic finish. Other renditions included a cornet solo by John Dolan; Cleopatra by Demare, Nora Fauchald was pleasing in Lehman's When Myra Sings. She captivated the audience by singing Dixie as an encore. Meredith Wilson proved a flutist of ability, and Winfred Banbrick's harp solo was artistic. Other soloists were Rachael Senior, violinist, and George Carey, xylophonist.

K. M. R.

Montclair, N. J., February 14.—Merle Alcock, contralto of the Metropolitan Grand Opera Company, was the soloist at the Roll of Honor Mass Meeting which packed every seat and all available standing room in the Wellmont Theater on the evening of February 3. Mme. Alcock was accompanied by Charles Albert Baker, at the piano, except in Mark Andrews' In Flanders Fields where the composer accompanied her. Other musical numbers on the program were given by the Sixteenth Infantry Band, and the massed choirs of all churches in the town. The choirs were under the leadership of Philip James, organist of St. Luke's Church and, during the war, leader of Pershing's Own Band, A. E. F. Mark Andrews was at the console.

On the afternoon of February 3 a musical vesper service was given in the Glen Ridge Congregational Church under the leadership of its organist, Fay Simmons Davis. Carl Shutz, harpist and composer, played the following selections alone: Cansometta, Martenatti; Au Monasters, Hasselmans, and In the Garden, Shultz; with the organ he played Pilgrim's Song of Hope-Batiste; Intermezzo, Bizet, and Ecstasy, Duane. The Men's Choir sang the Lord's Prayer by Morgan and, combining with the mixed choir, sang excerpts from the cantata, The Message Eternal, by Truman Wolcott. A large congregation attended this service.

Nearly 1000 honorary members were added to the rolls of the New York Symphony Society on February 5 at the Montclair High School when Walter Damrosch, conductor of the society's orchestra, bestowed that honor on the large gathering of young people for its satisfying response in singing the words to motifs of the prelude to Die Meistersinger, and the third movement from the second symphony of Brahms. The composer-conductor was given an ovation by the audience before he was allowed to retire.

James J. Sheridan, who returned recently from studying music in Italy, was enthusiastically received at the Montclair Theater on the evening of February 5.

The tenor was accompanied by Frederick H. Yeomans, pianist. The program was diversified by Helen Jacobs, violinist, and Lucia Eastman, harpist.

A group of Montclair artists left on February 6 for a concert tour of the West. In the group are Mrs. Adelaide Soper, contralto; Janet Bush-Hecht, mezzo-contralto;

Mabelanna Corby, pianist-composer, and Katherine Tift Jones, reader.

The charter members of the Women's Community Chorus of Glen Ridge and vicinity gave a reception to Fay Simmons Davis, the director, and the new members of the society, on February 6, at the home of Mrs. William H. Peck.

Frank Taft, a resident of Montclair, for many years organist of the First Congregational Church and director of Montclair's former Bach festivals, has been appointed managing director of the pipe organ department of the Aeolian Company. For over twenty years Mr. Taft has been connected with this company as art director of its organ activities, during which time large numbers of organs have been installed in America and foreign countries.

On January 29, Ruth Munger of Verona, president of the Music Students' Club of Montclair, appeared in recital before the Women's Club of Verona. On February 6 Helen De Camp, of Verona, played at the M. E. Church in the same town. Appearing before the Morris County Parents and Teachers Association in the home of Mrs. W. W. Oppenheim, 366 Park Avenue, East Orange, Frederick K. Berry played nocturne in B major, Chopin; Romance in E flat, Rubinstein, and Military Polonaise, Chopin. The above are students of Charles Roy Castner of Montclair.

C. R. C.

Palo Alto, Cal. (See Music on the Pacific Slope.)**Portland, Ore.** (See Music on the Pacific Slope.)

Selma, Ala., February 12.—A satisfactory rendition of Lehmann's Persian Garden was heard at the Rotary Club Ladies' Night on December 31. The quartet was Mrs. W. W. Harper, soprano; Maud Patterson, contralto; James Day, tenor, and John Creagle, bass.

On January 10, the Junior Music Club gave a tea, honoring the Senior Music Club. A varied program rendered by these Juniors revealed splendid talent and ability in managing their work and club duties.

On January 29 a musical event of interest was the studio recital of some of the students of Winifred Striplin in a program of solo numbers. There were about sixty invited guests who were enthusiastic in their praise.

On January 30 the Senior Music Study Club, at their regular bi-monthly meeting, studied French composers and compositions; this being the first of three such programs. Chopin, Debussy and Saint-Saëns selections were given.

Ernest Leatherwood, tenor, is singing regularly through the season at Rose Room.

E. A. S.

Spartanburg, S. C., February 19.—Giovanni Martinelli and Flora Greenfield gave a concert here the evening of February 14, in the new auditorium of the Frank Evans High School. The tenor exhibited a variety of tone in his singing that carried his hearers to heights of admiration. Miss Greenfield made a favorable impression upon her hearers.

Boshko to Play Own Work

Victoria Boshko will give a piano recital at Aeolian Hall, Monday evening, March 17, when she will play Beethoven's Appassionata Sonata, a group of Chopin, and numbers by Liszt, Vogrich, Kreisler-Rachmaninoff, and a number composed by herself, Ukraine.

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